

Billboard

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APRIL MARCH
WU-TANG CLAN
WRECKX N' EFFECT



DreamWorks Hopes To Crown Three 'Princes'

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—Although it is not quite on the same page as Moses parting the Red Sea, DreamWorks Records is orchestrating an unprecedented feat of its own by simultaneously releasing three albums to accompany the animated fea-



(Continued on page 37)

KRS-One Tapped As Reprise VP To Boost Rap Roster

BY ANITA M. SAMUELS
LOS ANGELES—In an effort to increase the presence of R&B/hip-hop music at the label, Reprise



has named KRS Parker VP of A&R. Parker is better known as Jive recording artist KRS-One.

"If there's one thing I have been



HOUSTON FINDS A NEW GROOVE WITH ARISTA SET

BY MELINDA NEWMAN
LOS ANGELES—When it came time to make her first non-sound-

track-based album in eight years, Whitney Houston knew she needed songs that reflected where she is now.

"I wasn't into the syrupy kind of vibe," she says. "I just didn't feel like singing about 'I Will Always Love You.' I'm a working mother. I'm a wife, I'm an artist. There are so many things that go into that, and it's not always like, 'Everything is beautiful in its own way.'"

Indeed, "My Love Is Your Love,"



HOUSTON

coming Nov. 17 worldwide on Arista, features many songs that reflect the downside of love, being hurt, and, ultimately, seeing the light on the other side. While there are positive love songs on the album, including the reggae-tinged title track, written and produced by Wyclef Jean, none are eye-candy.

When asked if she could have made such a street-smart, but not disillusioned, album five years ago,

Houston emphatically answers no. "I was much younger. I'm a lot more learned and a lot wiser about

(Continued on page 36)

BILLBOARD EXCLUSIVE

Vid Duplicators Take On Distribution

BY SETH GOLDSTEIN
NEW YORK—Paramount Home Video may have had the easy part. It sold to retailers more than 25 million copies of "Titanic"—the highest-grossing movie of all time—with a national audience eager to buy.

Duplication/fulfillment house Deluxe Entertainment Services

had the titanic job of duplicating an estimated 20 million copies of a double-cassette title and delivering them in approximately 500,000 trucks on 900 tracks to 6,500 retail locations in the U.S. The numbers include sizable shipments to distributors that parcel out copies to their accounts.

(Continued on page 36)



Labels Offering Unusually Full December Slate

BY ED CHRISTMAN
NEW YORK—Record labels have figured out a unique way to cap what already is being acknowledged as the biggest

RETAIL NEWS

slate of blockbuster releases ever issued during a holiday selling season: They're putting out even more records in December, a month that in past years has only occasionally seen a new

(Continued on page 38)

Arista's Profile Buy Widens Its Current, Old-School Rosters

BY CARRIE BELL
LOS ANGELES—Arista's purchase of the Profile Records name, catalog, master recordings, and current



artist contracts further strengthens the record company's already-strong connections in the rap arena, where it also maintains successful deals with Bad Boy and LaFace Records. "This is a huge score," says Lionel Ridenour, Arista's senior VP of black

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THE SELLING POWER OF SONG

THE BILLBOARD SPOTLIGHT

FOLLOWS PAGE 38

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Revenues & Royalties Securitization Conference, and in
London from November 2nd through November 7th, 1998.

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***N THE MIX** The Official Home Video in stores November 10

***RADIO:** *I Want You Back* — **TOP 5**
Tearin' Up My Heart — **TOP 5**
(*God Must Have Spent*) *A Little More Time On You*
Impact: October 26

***MTV:** **#1 REQUESTED VIDEO** (*Tearin' Up My Heart*),
30-Minute ***NSYNC** Special, featured on upcoming
House Of Style, winning basketball team on
Rock & Jock, hosted *Total Request*

***TV:** Upcoming appearances on Macy's Thanksgiving Day Parade,
ABC Christmas Special, Disney Christmas Special,
Kathie Lee Christmas Special,
Walt Disney Christmas Parade, Ricki Lake Show,
Billboard Music Awards (Best New Artist and Best
Dance Video Nominations)

***PRINT:** Featured in upcoming issues of *Rolling Stone*, *Spin*,
Entertainment Weekly, *Teen People*, *YM*, *Mademoiselle*, *Teen*

***ON TOUR:** With **JANET JACKSON** October 14 - 28
***NSYNC** headlines its own national tour November 20 - January 21



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GOSPEL	
★ THE NU NATION PROJECT • BIKIN FRANKLIN • GOSPEL CENTRIC	
KID AUDIO	
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REGGAE	
★ AIR ENERGETIC • GENERAL GARDY • POLYGRAM	
WORLD MUSIC	
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Top Dr. Tim Neve

Europe's authors' rights board and music publishers prepare to battle over the U.S. Copyright Term Extension Act.

Artist & Music

8. Executive Turntable: Robert Kraft is promoted to president of Fox Music in Los Angeles.
12. After a two-year absence, Cher is back with a new album, "Believe."
12. The Beat: Alan Moon and Sister 7 affected by a restructuring of Arctic/Austin.
16. Resonance: Elton John grosses more than \$3 million at Madison Square Garden.
18. Continental Drift: Solo artist and New York native Damián Cross hopes to invigorate the top 40 airwaves.
19. Popular Upstings: Wyclef Jean's brother and sister, known as Royce Seadeck, prepare to drop "Da Jann" debut.
20. Reviews & Previews: Kenny Lattimore and Herbie Hancock share the spotlight this week.
22. R&B: The R&B industry makes strides with online sites.

Reviews & Previews



HERBIE HANCOCK • P. 29

24. Words & Deeds: More than 200 hip-hop artists gather for a rap version of the jazz portrait "A Great Day in Harlem."
CLASSICAL/KEEPING SCORE



KRONOS QUARTET • P. 37

26. Rhythm Section: Janet Jackson gets a post-concert sales boost.
29. Dance Ties: "Place Of Mine" by Next Phase combines old-school flavor and a touch of diva attitude.
31. Country: Kinley Friedman gets an all-star tribute on "Pearls in the Snow—The Songs Of Kinley Friedman."
32. Jazz/Blue Notes: Lari Sturm's "Reconciliation" documents her 13-year recording career.
37. Classical/Keeping Score: The Kronos Quartet continues to revitalize chamber music with its consistently innovative style.
39. Songwriters & Publishers: Bob Thiele Jr. reminisces on a showbiz childhood as he reviews his professional success as a songwriter.
40. Pro Audio: Solid State Logic comments on issues raised by Room With A View's closure.
49. Latin Notes: Herlin's Latin studios in Los Angeles top the market.
INTERNATIONAL
61. France aims to make popu-lar music central to its cultural policy.

64. Hits of the Week: Marlin Lene's single "Unforgivable Sinner" debuts at No. 1 in Norway.
65. Global Music Pulse: British pop quartet Steps find support both at home and abroad for their debut album, "Step One."
66. Canada: Hip-hopper Mostro proposes to show what Canada can offer the rap community.
MERCHANDISE & MARKETING
67. A post-Chapter 11 Alliance: Entertainment Corp. works to regain its competitive edge.
67. Buying Trends: Strategic Record Research gets down to the bottom line of album retail sales.
69. Declarations of Independents: Valley Media takes a wait-and-see attitude about making on IPO plunge.
70. Talent Track: Rainbow Records and Tempo may sell stores to National Record Mart.
73. Home Video: The success of "Saving Private Ryan" sparks renewed interest in World War II-themed product.
74. Shell Talk: After a 16-year gap, MGM releases "The Secret Of Naimi II: Tammy To The Rescue."
76. Child's Play: The Minnesota Orchestra's "Nutcracker: The Unlaid Story" blends music, art, and literature.

PROGRAMMING

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82. The Modern Age: Better than Ezra's Newt Smith documents his red-hot brush with death on "One More Murder."
84. AirWaves: Football lives up to its name as it whizzes up the charts.



CAST/RAIL: P. 64

85. Music Video: MTV Online may become a store-alone business in the near future.

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93. Hot 100 Singles Spotlight: A sneak peek of the new Hot 100.

96. Between the Bullets: Jay-Z's "Hard Knock Life" earns him another week of the top.

97. This Week's Billboard Online

98. Classified

98. Market Watch

98. Chart Beat: After 40 years, Sir Cliff Richard still breaks records on the U.K. charts.

98. Homefront: Henry Holt & Co. releases a 1998 definitive edition of "Cats-A Fire: The Life Of Bob Marley" by Billboard editor in chief Timothy White.

AN ADVERTISING SUPPLEMENT



Chrysalis
On The Wing
For 30 Years
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GUEST COMMENTARY

The U.K. Biz Is Poised To Lead On Global Issues

BY NIG GARNETT

Leaders of the international recording industry gathered Oct. 21-22 to review our industry's progress on the two most pressing priorities on the agenda of the International Federation of the Phonographic Industry (IFPI): the fight for the right to do business in the information society and the year-old "zero tolerance" anti-piracy strategy launched to tackle the global proliferation of CD piracy. London, one of the record industry's great commercial and political hubs, was a fitting venue for this meeting of IFPI's main board of directors. On both the rights and the anti-piracy fronts, our industry's efforts are now beginning to see positive results. But there remains a huge amount to do, and the need for decisive political support at the international

level has never been more critical.

The U.K. is ideally placed to take up this gauntlet—to help achieve globally for the music industry what it has impressively helped achieve at home. The U.K.'s

The U.K. is ideally placed to help achieve globally for the music industry what it has helped achieve at home.

Nig Garnett is director general of the International Federation of the Phonographic Industry.

music industry is an economic triumph, earning some \$2 billion in export revenue alone. U.K. government policies, as initiatives such as the Music Industry Forum

show, are now permeated with the priorities of creative industries such as music. These are policies our industry needs to see exported internationally—particularly in the European political sphere—where the U.K. has a very significant influence.

In particular, we warmly welcome the government's evident commitment to having the U.K. play a leading role in electronic commerce in Europe. This commitment was recently voiced by Peter Mandelson, secretary of state for trade and industry.

How can British leadership best serve the providers of the creative content that will be the lifeblood of this new environment? First, U.K. leadership is vital in securing the proper copyright framework.

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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.



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This One



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Fox Plans Animated King Video For Kids

BY EILEEN FITZPATRICK

LOS ANGELES—Numerous documentaries and films aimed at adults have chronicled the life of Martin Luther King Jr., and now 20th Century Fox Home Entertainment is preparing a new animated direct-to-video program about the civil rights leader for the kids' market.

Motown will release a companion soundtrack that will feature classic hits, as well as new songs produced by Diane Warren. The video, called "Our Friend, Martin," will be in stores Jan. 12, 1999, to coincide with the national King holiday Jan. 16 and Black History Month in February. The video will carry a suggested retail price of \$14.98.

"The King family was interested in finding a way to reach kids, and this is a terrific way to do that," says Fox VP of corporate

communication Steve Feldstein. "It doesn't preach and takes what was relevant in his lifetime and makes it relevant to today's kids."

Launching new kids' product has become tougher since retailers have opted instead to mainly stock well-known performers like Barney and Dora product. But Fox president Pat Wyatt says the supplier has proven track record with videos in the African-American market.

"Fox has had great success with titles like 'Soul Food,' and as a studio, it's one of our target audiences," she says. "But this title is not exclusively for the African-American market; it's really for all kids."

The 61-minute video, which incorporates archival footage of King, is about a year of present-day sixth-graders who are trans-

(Continued on page 99)

Euro Societies Decry U.S. Copyright Bill

Groups Join Forces To Protest Small-Business Royalty Exemptions

LONDON—Europe's authors' rights bodies and publishers are set to do battle with the U.S. over loopholes in the U.S. Copyright Term Extension Act (Billboard/Bulletin, Oct. 19).

The groups are taking issue with provisions in the bill that allow exemptions from royalty payments to certain restaurants, bars, and other business establishments. The authors' and publishers' communities are ready to present a united European front within organizations such as the World Trade Organisation (WTO).

While welcoming the extension of copyright terms to bring the U.S. on

par with most European territories, the rights groups argue that the exemption for small retailers, bars, and restaurants from paying performing rights to authors means that European writers will be deprived of income.

The concerns expressed by key publishers and societies add to those first voiced by the Irish Music Rights Organisation on the subject (Billboard, March 28). Under the bill, passed Oct. 7, U.S. restaurants with less than 3,750 square feet and retail premises with less than 2,000 square feet would be

exempt from paying authors' royalties and composers' royalties on any music broadcast in their premises (Billboard, Oct. 17).

Ireland's complaint has already been taken up by the European Commission at the level of the WTO, and the issue could be taken to the World Intellectual Property Organisation.

The European rights groups argue that the exemption contravenes the Berne Convention, to which the U.S. has recently become a signatory, and the Trade Related Intellectual Property Rights agreement.

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WIPO Treaties Get Final U.S. OK From Senate

BY BILL HOLLAND and DOMINIC PRIDE

The U.S. Senate on Oct. 21 unanimously ratified the two digital-era treaties of the World Intellectual Property Organisation (WIPO), the most important overhaul of international copyright law in the last quarter century.

The implementation bills that would make these treaties effective under U.S. law are awaiting the expected signature of President Clinton.

The ratification vote was one of the last actions taken by the 105th Congress, occurring only minutes before adjournment. Leaders in the U.S. copyright community were delighted—and relieved.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, tells Billboard that the vote, which came within a two-year struggle by the copyright industries to get Congress to pass enabling language, "should be considered the exclamation point on U.S. leadership in protecting copyrighted works." Jack Valenti, president/CEO of the Motion Picture Assn. of America, another major player in the passage of the U.S. enabling legislation, says that "today's action brings us to the summit of calm and sometimes tortuous legislative climb. And I must

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DeConstruction, Arista Link

Major To Be Label's Sole U.S. Licensee

BY LARRY FLICK

NEW YORK—Arista Records has inked a deal to become the exclusive stateside licensee for the U.K.-based DeConstruction Records.

The deal comes on the heels of BMG International's acquisition of the famed dance music indie earlier this year (Billboard, June 13).

The terms of the agreement give DeConstruction sole U.S. marketing, promotion, and distribution rights for a roster that includes Spiritualized and Beth Orton, while also maintaining an independent DeConstruction office, opened in January 1996, to promote and market underground acts like Deep Dish and Monkey

Mafia. All DeConstruction acts will now be distributed by BMG Distribution in the U.S.

The deal will be christened Nov. 10, when Arista releases "Live At The Albert Hall," a two-CD Spiritualized set. In early 1999, the label will also issue the critically lauded Orton's much-anticipated sophomore effort.

"What we're doing is setting up an infrastructure that will optimize the flow of music from DeConstruction and serve their constituency well," says Charles Goldstick, executive VP/GM at Arista.

The independent DeConstruction U.S. office, headed by Jake Ottmann and Ben Weber, is already promoting Deep Dish's debut disc, "Junk Science," which was released in August. Monkey Mafia's full-length debut, "Shoot The Boss," went to retail Oct.

(Continued on page 99)



Old School Cred. Thump Records in Pomona, Calif., distributed by Universal Music Group. Recently celebrated "Old School," a collection of R&B-laced dance hits from the '80s, including "A Night Long" by the Mary Jane Girls and "It Takes Two" by Rob Base. Shown with the gold record plaque, from left, Arista executives Mary Doezel, director of sales and marketing; Bill Walker, president; Pebo Rodriguez, VP/GM; and Leah Song, sales and marketing coordinator.

IFPI Meet Gets Political

BY ADAM WHITE

LONDON—Leaders of the global record industry, gathered Oct. 21-22 here for a main board meeting of the International Federation of the Phonographic Industry (IFPI), had an opportunity for some shrewd political lobbying.

U.K. government officials were guests at an Oct. 21 reception hosted by IFPI and the British Phonographic Industry (BPI) at the House of Lords. It was organized with the assistance of Lord Michael Levy, the one-time independent label owner who was a major political fundraiser for Tony Blair before he became British prime minister.

Kim Howells, the U.K. trade and industry minister, Janet Anderson, the minister responsible for music at the Department of Culture, were among those in attendance.

Blair, who could not attend, sent a message, pledging the government's support in the ongoing campaign against piracy.

Howells told guests of the government's determination to support the industry, noting that during a visit the previous day to Eastern Europe,

he saw the latest evidence of extensive piracy in the region, which he called "theivery."

The prime minister's comments were addressed to retiring IFPI chairman David Fine (the Oct. 22 board meeting was his last), and the British politician paid tribute to his service on behalf of the federation.

The following day, IFPI officials and senior label executives took a

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Musicland Posts Gains

BY DON JEFFREY

NEW YORK—Battered by improvements at its Media Play superstores and the sales bonanza from "Titanic," Musicland Stores Corp. reports that operating profit more than dou-

ble in the third quarter to \$12.7 million from \$5.8 million a year ago.

Revenue rose only 3.8 percent in the three months that ended Sept. 30—to \$387.4 million from \$373.3 million in the corresponding period last year because the company operated 30

fewer stores this year. But what is more important to investors and the industry is that sales from stores open at least a year rose 5.8% in the quarter from a year ago.

Analysts cheered the results, saying that the better than expected.

"It's a continuation of the turnaround process they've seen," says George Sutton, analyst with Minneapolis-based brokerage Dain Rauchman Wessels. "It's related to 'Titanic' and a generally favorable release schedule."

And the good news may continue. Sutton says, "We frankly expect the

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Manufacturers Say Viable Digital Radio Is Almost Here

BY SEATTLE TAYLOR

SEATTLE—For the first time in years, proponents of digital radio technology have made a strong case that a viable near-CD-quality FM and FM-compatible AM system may soon be a reality.

At a session Oct. 16 in Seattle during the National Assn. of Broadcasters (NAB) fall convention, attendees debated whether there was validity

behind years of false hopes and questionable truths. There, USA Digital Radio (USADR), Lucent Technologies, and Digital Radio Express (DRE)—the three companies developing diverse systems—promised that testing of their individual systems will be ready to go in 1999.

A single standard for digital audio broadcasting (DAB) has not yet been

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YOU'VE COME A LONG WAY, BABY

the new album by

Fat Boy Slim

includes "The Rockfeller Skank (The Funk Soul Brother),"
"Gangster Tripping" and "Praise You."



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Wagon Christ
Tally Ho!



Q-Burns Abstract Message
Feng Shui



Photek
Form & Function



The Chemical Brothers
Brothers Gonna Work It Out



Alpha
Pepper



Gearwhore
Drive

ASTRALWERKS 1999 : CASSIUS : THE MICRONAUTS : STACEY PULLEN : CARL CRAIG : SOURCE DIRECT : SPACETIME CONTINUUM

Bluegrass Acts Honored McCoury Band, Skaggs Among Winners

BY CHET FLIPPO

NASHVILLE—The Del McCoury Band claimed entertainer of the year for the third consecutive time at the 1998 International Bluegrass Music Awards Show, held Oct. 22 at the Kentucky Center for the Arts in Louisville, Ky.

The awards show, the high point of a weeklong agenda of events during Bluegrass Week in Louisville, also saw Ricky Skaggs & Kentucky Thunder receive their instrumental group of the year award, as well as album of the year honors for "Bluegrass Rules!" (Skaggs Family/Rounder Records; Skaggs producing).

Kentucky Thunder fiddle player Bobby Hicks received the instrumental album of the year award for "Fiddle Patch" (Rounder Records; Hicks and

Trael Todd, producers).

Illrd Tyme Out was voted vocal group for an unprecedented fifth straight year.

Ronnie Bowman was named male vocalist of the year, and Lynn Morris took female

vocalist honors.

Song of the year is "Lonesome Old Home," written by Ed Hamilton and performed by Longview.

Gospel recording performance of the year is "Stanley Gospel Tradition: Songs About Our Saviour"; featuring Tim Austin, Barry Bales, Ronnie Bowman, Aubrey Haynie, James King, Dwight McCall, Dale Perry, Don Rigby, James Shelton, Junior Sisk, Charlie Sizemore, Craig Smith, Steve Sparks, Adam Steffy, Ernie Thacker, and Dan Tyminski (Dobbe Sea Records).

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DEL MCCOURY BAND

Imbruglia Leads ARIA Awards

BY GLENN A. BAKER

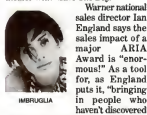
SYDNEY—Former soap star Natalie Imbruglia may have walked off with six of this country's prestigious Australian Record Industry Assn. (ARIA) Awards (Billboard/Budget, Oct. 21), but alternative act Regurgitator looks set to gain the most from the nationally televised show, which took place Oct. 20 in this city's Capitol Theatre.

Warner's inventive Brisbane group took home four ARIAs (album, alternative release, cover artwork, and producer of the year, with Mago! for its "Unit" album). As the ARIAs become more integral to industry marketing, the ceremony becomes more impressive.

As a TV ceremony, the ARIAs, as has been the case for the past few years, proved to have much more in common with the Brits than the Junos, the Grammys, or any other North American awards show.

A decided rock edge prevailed from the opening performance by Regurgitator of "The Song Formerly Known As..." Warner's Mark Wilson grooved through the strident, bluesy "Next Time"; Murrumbidgee's Jethabid ripped through "Teflon"; and The White-

lans paid tribute to another legendary "indie band" (Slykhooks) with a version of Iron Maiden's "Women in Uniform"; and the Living End, which discovered during dress rehearsal that its debut album had debuted at No. 1, shook the foundations of the elegant theater with "Save The Day."



IMBRUGLIA

the album or the band yet and perhaps wouldn't have. It has no match. Regurgitator's win for best Australian album will translate, as he sees it, into a third platinum plaque (to add to the two it already has) by year's end (platinum is 70,000 in Australia).

Continues England, "It is the most prestigious award of all, and it really has an enormous market impact."

The four-hour ceremony was nationally televised on the Ten network

in a 125-minute show the same night. Hosted for the second year by TV comedy sensation Paul McDermott, it established a new Australian pop/rock hierarchy; at least for the next year—with RCA/BMG's Imbruglia (like Kylie Minogue, a former "Neighbours" TV soap star now based in London) taking home six major awards from nine nominations (female, new talent, debut album, debut single, single, and pop release) for her "Torn" single and "Left Of The Middle" album.

Intermediate labels had one of their best showings in the ARIAs' 12-year history, with three key awards going to the piano-and-song-driven Whitlams on Black Yak/Phantom through Mushroom Distribution Service (MDS) group, independent release, and song of the year for "No Aphrodisiac" and two more to MDS: for "White Treble Black Bars" by Sgt. Slick on Vicious Grove/MDS (dance release) and "Prisoner Of Society" by the Living End, a Melbourne trio (highest-selling single).

It was a night replete with new faces in the winner's circle. Imbruglia was unknown as a recording artist (Continued on page 99)

Islandlife Features Three U.K. Execs

BY DOMINIC PRIDE

LONDON—Chris Blackwell's Islandlife group has underlined the importance of its London-based operations with its promotion of three key execs here.

Islandlife is gearing up for its second year in trading, a year that will see Islandlife-owned publisher Blue Mountain Music emerge as an independent force after a decade with PolyGram (Billboard/Budget, Oct. 21). Suzanne Newman, head of audiovisual company Palm Pictures, will be chairman of a three-person board that will oversee the U.K. interests.

Ian Moss, currently managing director of Rykodisc's U.K. company, becomes Islandlife's commercial director, while Alastair Newbury, Blue Mountain's managing director, takes

on the role of creative director for the group.

All have worked with Blackwell and Island for many years, with Newman having been a close colleague for 20 years. Newman ran the Mango world music label while at Island. The moves represent a clarification of existing roles, says the company.

"We're not really title-driven in terms of being excited about being VP of this or that," says Newbury. "But we have to have a structure so people know who to talk to."

Among Newbury's key roles will be providing creative input into the Palm Pictures label, which so far has put out two albums: "Nomad Soul" by Busba Maal and "In Search Of The Lost Riddim" by Ernest Ranglin. These records, says Newbury, set the

tone for what Palm Pictures will be as a label.

"The idea is that we don't rush artist development," Newbury says. "Each project will have its own careful marketing plan. The company still has strong links with Africa and the Caribbean. We want to develop artists that can have worldwide potential."

A new album from Sly & Robbie, produced by Howie B, is expected in the first quarter of 1999. Although the company is based in the U.K., Newbury says it won't get involved in the marketing tools, which will involve the British singles chart.

"We can't get into this hit-driven mentality," he says, although he says the company still get involved with

(Continued on page 96)

KnitMedia Plans Film-Music Festival With Divx As Sponsor

BY CATHERINE APPLEFIELD OLSON

The curtain will go up in November on a festival that will put the names and faces of some of today's top film-score composers with their works and provide an apropos audience for the limited-play DVD format Divx, the festival's title sponsor.

The Divx Soundtracks Festival is the brainchild of New York-based KnitMedia, owner of the Knitting Factory nightclub and creator of such other events as the New York Jazz Festival and the Intel New York Music Fest.

"The soundtracks industry has

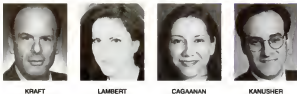
certainly become a business of its own," says KnitMedia CEO Michael Dorf. "But the focus of this festival is not to just look at the commerciality of the compilation soundtracks but to focus on the composers who are building the music for the films and laying the foundation for the compilations... We thought the time had come where a sophisticated audience could listen to and appreciate some of the great scores."

Current composers—including Carter Burwell, John Cale, Mark Isham, Ryuichi Sakamoto, Randy (Continued on page 11)

RECORD COMPANIES. Robert Kraft is promoted to president of Fox Music in Los Angeles. He was executive VP. Lori Lambert is promoted to VP of strategic marketing and development at Epic Records in New York. She was senior director of marketing. Danielle Caganaan is named VP of creative services at MCA Records in Universal City, Calif. She was executive producer at Satellite Films.

Island Records in New York names Lawrence Kanusher VP of business affairs and Karen Wiesen national director of media relations. They were, respectively, senior counsel, and VP at Sony Music and senior account executive at Shore Fire Media.

Amelia Moore is named GM of Ruff Ryders Entertainment in New York. She remains owner of Adroit Marketing Management & Consulting.



KRAFT

LAMBERT

CAGANAAN

KANUSHER

Gold Circle Entertainment in Omaha, Neb., names Dan Davis VP of West Coast operations and Steve Barri director of A&R. They were, respectively, VP of marketing and distribution and VP of A&R at JVC Music Inc.

Atlantic Records in New York promotes Bonnie Slikkin to senior director of promotion. She was director of progressive/rock promotion. Atlantic Records in Los Angeles promotes Pamela Joan and Kris Metzdorf to senior director of promo-

tion. They were, respectively, associate director of promotion and West Coast director of alternative promotion.

Peter Cribbia is promoted to director of Columbia artist royalties at Sony Music Entertainment in New York. He was associate director of Columbia artist royalties.

Monica Hoyt is promoted to manager of sales and merchandising at Motown Record Co. in New York. She was an executive coordinator/assistant.

Red Eye Records in Los Angeles



MOORE

DAVIS

ODRASNIK

MANERSON

namesasandra Calloway GM. She was executive assistant to Toni Braxton.

PUBLISHERS. Carla Odrasnik is promoted to VP of creative writer development at EMI Music Publishing in Los Angeles. She was director of writer and catalog development.

Cris Schenck is promoted to director of royalties at PolyGram Inc. in New York. He was royalty manager. Spirit Music in New York names

Kaylen Keane creative director and Laurie Rjordann associate director of copyright/licensing. They were, respectively, coordinator of the music resources department and a licensing assistant at EMI Music Publishing.

RELATED FIELDS. Al Manerson is named VP of marketing and promotion at the Intersound Urban division of Platinum Entertainment in New York. He was senior national director of black music promotion at Epic Records.

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Mitchell TV Show Set Concert To Be On Pay-Per-View

BY DON JEFFREY

NEW YORK—Joni Mitchell, no stranger to mixed media, had considered for about three years the idea of a televised concert. But she felt she could not capture the essence of a performance on the small screen, her manager indicates. "TV was never a great medium to cover a musical performance," says Sam Feldman, who manages Mitchell with Steve Macklam. "We waited for the right opportunity."



MITCHELL

The opportunity was provided by TV production and consulting firm Eagle Rock Entertainment, which was "willing to give her complete creative control," says Feldman.

And now the results of her vision will be seen by television viewers in North America. At 9 p.m. EST on Nov. 6, a two-hour concert—called "Joni Mitchell: Painting With Words And Music"—will be shown as a pay-per-view special. The program

(Continued on page 89)

SMG's Mullins Gets 'Core' Impact

BY DOUG REECE

LOS ANGELES—"Lullaby," the lead single from Shawn Mullins' SMG/Columbia album, "Soul's Core," may not seem the most likely modern rock hit—even by Mullins' estimation—but that hasn't stopped the song from driving sales of the album, enabling Mullins to become a Heatseeker Impact Artist.

COLUMBIA

"I would have never thought that what has happened with 'Lullaby' would happen," says Mullins. "There are certain rules at modern rock, and I broke a few with this song. There's not a big, heavy guitar presence. I'm singing in for the most part, and I guess it's a little soft." Nonetheless, radio's embrace of the song has helped propel sales of

"Soul's Core," which broke into the top 100 of The Billboard 200 last issue at No. 94 and is at No. 75 this issue. More than 72,000 units have sold, according to SoundScan.



MULLINS

Columbia Records Group VP and Columbia Records GM Will Botwin says the album has increased an average of more than 20% every week since its Sept. 15 release.

"For a new artist with one song, those jumps show there is extremely strong recognition," says Botwin. "Usually, it would take a little while before you could create a connection between the song and the artist, but this has been strong right out of the

box. It reacts across the board."

In addition to the song finding a welcome home at modern rock and, more recently, top 40 radio, a video for the tune is already airing on VH1, MTV, and M2. "Lullaby" is No. 13 and No. 14 on the Modern Rock Tracks and Adult Top 40 charts, respectively, this issue, and Columbia expects the single will continue to build momentum until its follow-up, "Shimmer" is serviced in January.

Tracing the time line for the single leads back to its first days of airplay on WNNX (99X) Atlanta's "Locals Only" program hosted by

(Continued on page 89)

Myrrh's Michael Card Explores Celtic Songcraft On 'Starkindler'

BY DEBORAH EVANS PRICE

NASHVILLE—After more than a dozen years of performing in Ireland, Myrrh artist Michael Card has recorded an album of Celtic tunes. "Starkindler: A Celtic Conversation Across Time," due Nov. 17, features classic Irish hymns and Card's newly written title tune.

"It's the only other country besides the U.S. that I've really felt called to," says Card, who usually travels to Belfast, Northern Ireland, twice a year. "I've smuggled Bibles to China, have been all over the Philippines, and just came back from Romania, but [Ireland] is the one place I really feel like, 'This is where I'm supposed to be.' ... As a result of being there so much, the culture really started to infect me. The whole musical culture in Ireland is something I'm drawn to."

Card's 1996 concert video, "Christmas In Belfast," was filmed in North-

ern Ireland and featured Card performing from his Christmas album, "The Promise." On "Starkindler," Card has recorded an album entirely of Celtic music; many of the tunes date back hundreds of years.

Card says there were a few obvious tracks, such as "Be Thou My Vision" and "Morning Has Broken," that he definitely wanted to include. For the rest, he did a lot of research.

"The research part was fun," he says. "I did a lot of listening. It was an excuse to go buy a lot of Celtic CDs and familiarize myself with those colors."

He also solicited suggestions. "One thing I did was, when I was in Ireland, I would just ask a lot of people and find out what their favorite songs were," he says. "My least favorite

song is the one song that consistently everybody wanted—'Holy God, We Praise Thy Name.' It's not a jig. It doesn't move along much, but the words are meaningful. Everyone requested that song—Catholic and Protestant."

Card recorded the album at his studio near Nashville and was pleased to have Wilbert Garvin, a Celtic music expert, come over to play wire pipes. In addition to his love for Celtic music, Garvin is a professor of genetics who worked with the scientists in Scotland who cloned a sheep.

"He's just this universal man," Card says. "A fascinating man who has written several books on history and biology and has designed a lot of the curriculum for schools in Ireland."

Card himself is no slouch when it

comes to accomplishments. A native Nashvillian known as Christian music's Biblical scholar, Card holds a master's degree from Western Kentucky University. He's a Dove Award winner in the songwriting of the year category. In addition to his own library of hits, he has penned songs for other artists, including the Amy Grant classic "El Shaddai," which won the Dove for song of the year in 1983. Also acclaimed as an author, he received a nomination for the C.S. Lewis Children's Book Award for "Sleep Sound In Jesus."

Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati, thinks "Starkindler" may expand Card's fan base.

"Celtic music is hugely popular right now," Medill says. "I think he may broaden his audience by doing this. He might get some new listeners."

(Continued on page 89)



Wills Power. Mercury Nashville's Mark Wills sports a Heatsaakors Tehtit honoring the rise of his album "Wish You Were Here" to the No. 1 spot on the Heatseekers chart. Meanwhile, Wills' "Don't Laugh At Me" is No. 6 on this issue's Hot Country Singles & Tracks. The artist, who is booked by the William Morris Agency, played on Oct. 20 in Port Canaveral, Fla.; on Oct. 23 in Amarillo, Texas; and on Saturday (24) in San Angelo, Texas.



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Cher Wants You To 'Believe' In Pop

Warner Bros. Set Geared To Attract Her European Fan Base

BY LARRY FLICK

NEW YORK—After keeping a low musical profile for nearly two years, Cher is roaring back into public consciousness with "Believe," a Warner Bros. collection ably designed to prove her continued creative and commercial vitality.

Largely produced by rising U.K. studio team Metro—aka Mark Taylor and Brian Rowling—the album wisely plays to the pop icon's avid European audience with a bevy of candy-sweet uptempo pop confessions, while simultaneously incorporating the brand of downtempo funk that U.S. pop radio regularly subscribes to.

"Believe" begins its retail life on Monday (26), when it's released in the U.K. and Europe. "She continues to be a solid seller, no matter what," says Mark Watkins, who runs the independent Disc-o-Matic in Leeds, England. "This one looks like it'll be her biggest in many years. It's solid and trendy."

The set's stateside tracks No. 24. While its sales prognosis abroad is extremely positive, its potential for success carries less of a guarantee.



CHER

"There's no denying that it would be easier if [the album] were being preceded by a hit single," says James Harrod, buyer for Music Mirror, a three-store chain based in Tampa, Fla.

"Still, there's also no denying that Cher has a respect for a discernible audience that will buy literally anything she puts out. Beyond that, the album's success depends on the quality of the music."

Marion Cretton, manager of Record Kitchen, an indie outlet in San Francisco, agrees, adding that Cher has had "so many career setbacks and comebacks that it's almost foolish to handicap her projects. She'll always be capable of having a big hit—only because she's become such a beloved celebrity."

For Cher, of course, it's not good enough to merely ride the history-generated goodwill. "You want to remain relevant and do work that strikes a chord," says the artist, who

is managed by Bill Sammeth. "But at the same time, I don't make a record with so many intentions beyond pleasing myself."

She does admit, however, that she didn't initially plan to cut such a rhythm-conscious collection. "That was [WEA U.K. president] Rod Dickins' idea," she says. "I really wasn't sure that I wanted to do it, but he was insisting that I give it a try. In the end, we wound up with some great songs that I feel pretty strongly about."

(Continued on page 18)



Soul Sisters. Former Brand New Heavies singer N'Dee Davenport, left, holds court backstage at Irving Plaza in New York after a recent solo showcase in support of her self-titled V2 debut. Among the well-wishers was Natalie Merchant, with whom she shared the stage several times during this summer's Lillith Fair. Davenport can be heard harmonizing on Merchant's new Elektra single, "Break Your Heart." V2 is promoting two cuts from Davenport's disc to several radio formats—a blues-infused reading of Neil Young's "Old Man" and the hip-hop-leaning "Bulshy*****." The singer will continue to play clubs throughout the U.S. through November.

Moore, Sister 7 Moved in Arista/Austin

Restructuring; Pepsi Joins Music 'World'

ARISTA/AUSTIN REVAMPED: Arista/Austin is undergoing a restructuring that is resulting in a number of changes, including the transfer of two of its most successful acts, Abra Moore and Sister 7, to Arista's pop division in New York.

"Arista/Austin is going to be more integrated into Arista/Nashville," says Arista/Nashville president and Arista/Austin founder Tim DuBois, "since we're now focusing on the Robert Earl Keen and people that are as fringe—noisy rock. We'll be working more with the same marketing and sales staff. The promotion staff will still be separate."

Additionally, effective Dec. 1, Arista/Austin VP of A&R/artists development Steve Schnur will become a VP of A&R/artists development in the pop division. At least three of Arista/Austin's employees will remain on staff; two promotion people who left earlier this year will not be replaced; and a few more. DuBois concedes, may be let go in the transition. Arista/Austin GM Cameron Randle left the company recently to run Hollywood Records Latin (Billboard, Oct. 17).

In addition to Keen, Arista/Austin remains the home for Jeff Black and Radney Foster. However, Foster's latest album, originally slated for a September release, has been delayed, supposedly because Foster now wants to shop it around to other labels. "I'm not going to comment on Radney's career," says DuBois, "other than to say I'm one of his biggest fans, having managed Foster & Lloyd (Foster's '80s country duo with Bill Lloyd). He's made a great record."

Arista/Austin opened in 1983 as part of Arista/Texas, which included the since-shuttered Arista/Latin. A home for quality artists who fall outside of the mainstream, the label has yet to have a breakthrough act, although Moore and Sister 7, each of whom have had one radio hit, have come the closest.

"From an A&R standpoint, we've made incredibly wonderful music that I've been proud of, but we haven't found the financial setting that we need," says DuBois. "We haven't had that big commercial success. I don't believe in putting the infrastructure into space and then trying to make it work. The way I built Arista/Nashville was to have the infrastructure grow as the success dictated."

With the burgeoning success of Moore at triple-A and Sister 7 at AC radio, DuBois says, "we learned one lesson that we need the total support of New York for the [pop] acts, and I'm glad that Abra and Sister 7 will now have that support." As he notes, the acts remaining on Arista/Austin run on a continuum—albeit perhaps to the far left—with Arista/Nashville artists. "The line

between acts on Arista/Austin and Arista/Nashville kind of fades when you get down on that end," says DuBois. "BR5-49, who are a little too country to be country—we've worked a lot of their stuff through Arista/Austin. And the Tractors and Lee Roy Parnell certainly have a following in the roots rock area." He adds that, if appropriate, acts will continue to be signed to Arista/Austin. "Arista/Austin is just a business deal. We don't make sense as a business deal. Schnur, who is now overseeing Moore's and Sister 7's new albums, says Arista/Austin was "the most wonderful experience for me. We broke down some walls. How often does Nashville have an artist nominated for the Grammy Award for best rock vocal for female, as Abra was? That doesn't happen often out of here."

PEPSI REFRESHES: Pepsi has linked with BMG-distributed Damian Music to release its first album, "Pepsi World: The Album." The compilation, due Nov. 24, features tracks from the Backstreet Boys, Big Punisher, All Saints, Mary J. Blige, Robyn, and K-Ci & JoJo, among others. "Making records is like the Gap," says James Slinger, an account executive for Bradford Licensing, the firm that handles worldwide licensing for the soft drink. "So we started contacting people, and one of our consultants steered us toward Damian." The label, which has released a number of other compilations, as well as discs devoted to single artists, was given a number of guidelines: The music needed to appeal to Pepsi's desired demographic of teens and young adults, and the lyrics needed to be nonoffensive.

In addition to lining up the artists for the set, label head Aldy Damian has been coordinating marketing plans with Pepsi. Five million \$2 coupons, redeemable at Musicland, Sam Goody's, On-Cue, and Media Play, will be inserted in 24-packs of Pepsi products to push the compilation.

Damian says he's also lined up a national TV campaign with Tower Records, as well as an Internet link between Pepsi's and Best Buy's World Wide Web sites whereby visitors to the soda maker's site will be directed to the electronics superstore's site to purchase the album.

The initial pressing is 200,000 units. Depending upon the success of this project, Pepsi and Damian are already in discussions about future discs, including one for Mountain Dew, which would feature alternative music.

(Continued on page 18)

Jesse Hultberg Pumps Up The Volume On Wildmonk's 'Wow'

NEW YORK—On his long-anticipated sophomore collection, "Wow & Flutter," acclaimed singer/songwriter Jesse Hultberg is expanding his pop palette with electric elements that formidably raise his commercial ante.

Due Dec. 1, the stellar Wildmonk release often revisits the sensitive lyrical ground broken on Hultberg's 1995 self-titled debut. However, the more instrumentally vibrant, amped-up context of this set gives his tunes the aggressive framework needed to compete beyond the smaller, acoustic-driven coffeehouse circuit that has previ-

ously embraced his work.

"The timing is perfect for a project like this," says Carl Rossberg, manager of Stringray's, an indie retail outlet in Seattle. "We're saturated with Lillith-inspired female artists. There just aren't enough quality records by male singer/songwriters right now. I can see this one catching on pretty easily. He's more than just a bleeding-heart folkie. He writes songs that you want to hear again and again."

Produced by the artist with Gary Maurer, "Wow & Flutter" balances heartfelt confessionalism with tongue-in-cheek story-telling and savvy world observations. With its jangly, guitar-fueled arrangement and contagious chorus, "Colorize It" stands out as a potential anthem for the queer-rock generation with its acerbic

(Continued on page 16)

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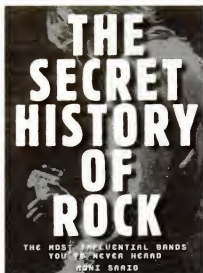
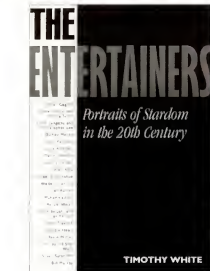
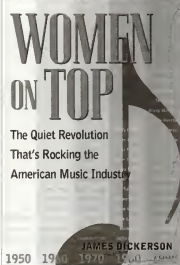


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FILM-MUSIC FESTIVAL

(Continued from page 8)
Newman, Stephen Endelman, and Shudder To Think—are slated to perform selections from their film-music repertoires Nov. 1-14 at venues in New York, Los Angeles, Chicago, and San Francisco. The festival also will include a day of panel discussions Nov. 10 at the Knitting Factory in New York. KnitMedia is inviting 150 composers, representatives from the film and music industries, agents, and music supervisors.

Dorf says that aside from the chance to boost recognition for the art of scoring a film, the festival is a boon for the many composers who enjoy playing music but rarely get the opportunity to perform their work.

Some of the participants are piecing together compilations of their various scores. Others will perform different score selections at different stops along the festival circuit, and still other composers will be honored by third parties. Steven Bernstein's Sex Mob, for example, will perform John Barry's "James Bond" music.

For its part, Divx will get its name in front of movie buffs in four key cities. Paul Brindze, president of Divx Entertainment, says sponsoring the festival makes particular sense during these early days of Divx's national rollout.

"It is an event that allows us to get in front of people who are interested in movies," he says. Brindze says Divx will consider other similar sponsorships depending on reaction to its Soundtracks Festival efforts.

The company initially had considered creating a Divx-only disc to feature interviews with composers, performance footage, and other ancillary material. Dorf says at one time Divx was considering packaging such a title with selected Divx players. However, Jeff Palmer, Divx' chief marketing officer, says those plans were shelved early on. Instead, Divx plans to hold demonstrations at the various concert venues in each city.

Dorf says getting a corporate sponsor so early on bodes well for the festival's future.

"It took seven years to find a sponsor that was substantial enough for the jazz festival," he says. And although Divx is only signed on to sponsor the event this year, Dorf says KnitMedia plans to make the festival an annual biocoast event.

"We are thrilled with the level of support we've gotten so far, but we don't see this year as close to reaching this festival's potential," he says.

KnitMedia is also tying in with Bravo and its sister cable channel, the Independent Film Channel, which will air 90-second clips advertising the festival and its complementary World Wide Web site (www.soundtrackmusic.com).

Additionally, Bravo Broadband, the channel of content created for subscribers who connect to the Internet via a cable modem, will feature interviews with participating composers beginning a week before the festival. Bravo Broadband also will air selected live performances, according to Dorf.

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Artists & Music

JESSE HULTBERG PUMPS UP THE VOLUME ON WILDMONK'S 'WOW'

(Continued from page 12)

metaphors and a spot-on dissection of stereotypes.

"I've often gotten the comment [from people in the industry] that it was great that I had openly gay lyrics in my songs," says Hultberg, whose publishing is handled by an eponymous publishing company cleared by ASCAP. "Then in the same breath, the same people would advise me to lie about my age. The irony was always lost on them. From there, 'Colorize It' was born."

That song is a prime example of Hultberg's ability to combine button-pushing lyrics with widely accessible, hum-along melodies. However, he has no desire to join the ranks of out-gay tunesmiths devoting their careers to writing narrow-cast tunes about the rites of homosexual passion.

"I don't deliberately try to educate anyone," he says. "I'm less interested in fitting things into a nice package."

He's far more interested in making his political points by way of tunes like "Mutiny On Halloween," which he describes as an "homage to Fletcher Christian, the guy who stole the Bounty and sailed to Pitcairn Island with the Tahitian woman he loved. The song mixes

metaphors with me dressing up like him on Halloween. In the song, I also dress up as a 'vixen, vampire Siamese twin.' I love twisting words like that."

Twisting words has long been a

'I don't deliberately try to educate anyone. I'm less interested in fitting things into a nice package'

trademark of Hultberg's career. During the '80s, he and fellow musician David Wojnarowicz led the notorious New York art-pop outfit 3 Teens Kill 4, issuing a string of homemade singles that drew college radio raves.

Hultberg went on to perform with the Fingerlakes Trio, a comic chamber music ensemble that exclusively interpreted '70s-era disco and pop ditties. The group hit its peak when it appeared in the 1989 American Playhouse film "Longtime Companion," performing the Village People nugget

"Y.M.C.A."

After spending a year in Paris writing music, Hultberg returned to New York to record his 1995 debut with Maurer. Maurer's high-tech production proved to be a solid counterpart to Hultberg's earthy, bare-bones sound, resulting in a striking collection of nine memorable original cuts and two shrewd covers—a tearful ballad rendition of Yvonne Elliman's "If I Can't Have You" and a riotous reading of Joni Mitchell's "The Priest Song."

The former cut garnered respectable airplay from triple-A and college stations in the States, while peaking at No. 8 on Singapore's pop singles chart.

He has a good attitude about having gained more notoriety with a cover than with one of his own compositions so far.

"I'm not calculating each little thing in my career, so I'm not worried about my image as a songwriter," he says. "As I've recorded it, 'If I Can't Have You' is definitely unlike any other version previously done."

His version of the song also caused a stir, unlike the original version. "It was confiscated by the

Singapore government because of the same-sex imagery in it," he recalls.

Reprise Records included another tune from that album, "Constant Thing," on 1996's

'It seems like anything you do can be considered a gimmick by someone jaded enough'

"Sing, Don't Sign" multi-act compilation, which benefited the fight against an anti-gay initiative in Idaho.

Actively giggling between albums, the self-managed Hultberg

takes an organic view of the business end of his music. Although he admittedly craves the opportunity to work with a major label, he also enjoys the laid-back, low-pressure environment of Wildmonk, which is distributed by the Durham, N.C.-based Ladyfinger Records.

He says it allows him to be the artist he chooses "without compromise or gimmicks"—even if going for a more electric sound might be considered a "gimmick."

"Is playing an acoustic or an electric guitar a gimmick? It seems like anything you do can be considered a gimmick by someone jaded enough. I suppose if a gimmick reared its ugly head, 'I'd use it,' he says with a laugh. "Just as long as I didn't have to go on a diet."

LARRY FLICK

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Madison Square Garden, New York	Oct. 13, 14, 17, 18	\$1,600-\$24 \$15-\$25/\$150	73,335 not seated	Dominant/Star Enterprises
GARTH BROOKS THE SBA TROUPOUS	Target Center, Minneapolis	Oct. 6-14	\$1,560-\$60 \$15-\$25/\$150	163,791 not seated	Varied Enterprises
JANET JACKSON KISSER	Madison Square Garden, New York	Oct. 10-11	\$2,482-\$24 \$125/\$150/\$150	79,336 not seated	Dominant/Star Enterprises
BOB STEWART	Madison Square Garden, New York	Oct. 2-3	\$1,600-\$60 \$125/\$150/\$150	25,000 two shows	Dominant/Star Enterprises
CELINE DION	Orion Amphitheatre, Oceanside, Calif.	Oct. 13	\$1,118-\$60 \$75/\$150/\$150	17,832 seated	Universal Concerts
CELINE DION	San Jose Arena, San Jose, Calif.	Oct. 14	\$2,477-\$77 \$75/\$150/\$150	17,646 seated	Universal Concerts
ANDREA BOCCELLI	Metrowest, Metrowest, Conn.	Oct. 16	\$1,640-\$60 \$125/\$150/\$150	13,600 seated	Dominant/Star Enterprises
BOB DYLAN FUEL	Jones Beach Theatre, Wantagh, N.Y.	Oct. 13, 15	\$1,600-\$60 \$125/\$150/\$150	78,242 not seated	Dominant/Star Enterprises
CELINE DION	KeyBank, Garden City, Calif.	Oct. 10	\$844-\$75 \$15/\$150/\$150	14,986 seated	Universal Concerts
CELINE DION	General Motors Place, Vancouver	Oct. 9	\$162-\$21 \$15/\$150/\$150	18,000 seated	Universal Concerts

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Artists & Music

CHER WANTS YOU TO 'BELIEVE' IN POP

(Continued from page 12)

She also wound up making a richly textured record with two distinctly different musical sides. Vibrant cuts like the disco-kissed "Strong Enough" are balanced with darker, more esoteric jams like "Dove L'Amore," with its flamenco guitars and subtle, salsa-spiced beats, and a stately rendition of any BB's "The Power of Love."

"She is a one-of-a-kind artist that continually pushes the boundaries of her talent," says Craig Kiestich, senior VP of artist development at Warner Bros. "This record is no exception. I think it will ultimately be looked at as one of the strongest records by this legendary artist."

Among the key cuts on "Believe" is the title tune, an anthemic gem that serves as the first single. "It's impossible to not be completely uplifted after hearing it," Cher says.

In addition to its infectious, hands-in-the-air chorus, the song gets much of its spark from a bit of electronic vocal manipulation that Cher suggested. "The verses were kind of flat and not living up to the chorus, which was incredible," she recalls. "We fiddled around with the keyboards, and suddenly the song came to life. It's amazing how a few small changes can take a good song and turn it into something special."

A promo pressing of "Believe" ships to pop, crossover, and AC radio in the States on Nov. 3, with a commercial release scheduled for Nov. 10. In Europe, the track went to radio and retail Oct. 19. All pressings of the single will feature dance remixes by Club 69, Phat 'N Phunky, Xenomani, and Almighty. The maxi-CD also includes a non-album cut, "Love Is In The Air."

Actually, the singer will be actively soliciting the support of club audiences during the early promotional stages of the project. Appearances on such TV programs as "Top Of The Pops" and "The Lottery Show" will be balanced with performances at London's influential Heaven nightclub and at the trendy Queen in Paris. A gig at a similar stateside venue is still under consideration.

"All of this brings back shades of Studio 54 for me," Cher says. "It goes back to a time when things seemed free. Whether they really were or weren't is open to debate."

Upon completion of a European promo jaunt that will include stops in Rome, Madrid, Amsterdam, Hamburg, and Munich, Cher will return to the U.S. for a slew of major TV appearances—most notably on "The View," "The Rosie

O'Donnell Show," "Late Show With David Letterman," and "The Tonight Show With Jay Leno." She'll also be the subject of a VH1 "Behind The Music" episode for airing in early December.

Several of the TV spots will also be in support of Cher's first book, "The First Time," due Nov. 17 on Simon & Schuster, as well as Franco Zeffirelli's "Tea With Mussolini," an MGM movie that opens in early December. Cher co-stars in the film with Maggie Smith, Joan Plowright, and Lily Tomlin.

On the radio tip, Cher will spend much of December making a series of major-market appearances. Among the gigs already confirmed is WKTU New York's Miracle on 34th Street show Dec. 11 at the Hammerstein Ballroom.

"She's still such a big draw," says Andy Shane, music director at the station. "She did our Last Dance at Studio 54 last year, and she got a tremendous response. It's a pleasure to support this artist."

All this activity suits the enduring artist well.

"I'm just not as happy in the studio as I am performing in front of people," she says. "Sure, you get more chances in the studio, but it's just not as much fun as taking a risk onstage."

With that in mind, don't be surprised if she hits the concert trail this summer upon completion of her next movie, "Breakers." "It feels like forever since I've been out on the road," she says. "I'm really looking forward to [getting] back out there."

THE BEAT

(Continued from page 12)

STUFF: Stevie Wonder has been named the 1999 MusiCares person of the year by the National Academy of Recording Arts and Sciences. He will be honored at a Feb. 22 dinner in Los Angeles. • Nedra Carroll, zoom and manager. • Jewel, will be honored Nov. 5 as one of the mothers of the year by the March of Dimes at a dinner in San Diego. • Glatfelter has landed a role in "50 Violins," starring Meryl Streep. • Former Spice Girl Geri Halliwell has announced that she is signing a "long-term" contract with EMI Records (Billboard-Bulletin, Oct. 20).

According to the Los Angeles Times, a conflict between Maverick co-founders Madonna and Freddy DeMann and label A&R exec Guy Oseary could result in DeMann leaving the company with a prime exit deal. A Maverick representative had no comment.

FOR THE RECORD

A profile of Beck in the Oct. 10 issue incorrectly identified his publishing company. He is published by BMG Music.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLOK

A NEW ERA: Billboard's coverage of the unsigned-artist underground is undergoing the publishing equivalent of an Oprah make-over. With this issue, Continental Drift gets a new look and a single, impassioned voice. The mission, however, remains the same: to be the first to uncover the promising new talent of tomorrow. While investigating the many plush, creative corners of the States, we'll also be widening this column's scope to include the efforts of musical renegades beyond this country's borders. It promises to be quite the enlightening journey. We hope you'll come along for the ride.

CROSSING PATHS: At a time when the primary music presence on top 40 airwaves is provided by an increasingly generic army of boy groups, Damian Cross provides a refreshing, much-needed change of pace.

Teamed with producer Mike Rogers (Dece-Lite's "Groove Is In The Heart"), this New York native is circulating a seven-cut disc of rock-edged material rife with the kind of golden hooks and accessibly intelligent lyrics that hits are made of. At the center of each tune is an earthy voice that channels Eddie Vedder by way of Jon Bon Jovi—an interesting combo considering Cross grew up planning to be a soul crooner à la Luther Vandross.

"Then I heard 'Alive' by Pearl Jam, and it was all over," he says with a smile. "The rawness of that song forever changed and inspired me. It unleashed a river of ideas."

Among his more memorable ideas is "Don't Say Goodbye," a yearning love song built on a quietly insinuating, piano-driven melody and a finger-poppin' shuffle beat. It's followed by the breezy, psych-fied strummer "Savior" and the mildly metallic rave-up "Cherry Pie"—which begs to be cranked to maximum volume whilst speeding down a highway.

Contact Bari G. at 212-254-2400.

PLANTING NEW ROOTS: Jan Johnston refuses to play the import game in order to establish a stateside presence. In fact, the enigmatic pop ingenue is bypassing the avid interest of several major labels in her native U.K. to hunt for a direct home here.

"You get more time to develop as an artist and find an audience there," she says. "It makes no sense to spend a year pouring your soul into an album—only to be dropped from a label because you didn't have a No. 1 hit within two or three weeks on your first single. I've seen that happen to far too many of my colleagues. I'm looking for a more long-term investment."

To that end, Johnston has successfully petitioned for a 10-year U.S. visa and has linked up with Waxpilation Management in her new Pitman, N.J., home base. The company is shipping an album's worth of radio-ready tunes that blend romantic wistfulness and retro-pop melodies with futuristic electronic instrumentation, produced by the singer with Ovum/Ruffhouse artist Jamie Myerson. Imagine a youthful Dusty Springfield fronting Madonna's "Ray of Light," and you'll have a vivid picture of deeply soulful, spiritually charged Johnston compositions like the quietly tense "Unafraid" and the cathartic, uptempo "Crawl To The Edge."

Calling on stage experience that includes touring Europe in Ben "B.T." Transeau's band, Johnston is anxious to test her material in a showcase environment with the next month or so. "I'm interested to see how people connect with these songs," she says. "It's a little scary to put something so personal out there for people to dissect, but it can be cleansing and gratifying, too." Contact Waxpilation at 323-461-9933.



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ARTIST										OCTOBER 31, 1998		TITLE		
IMPACT & NUMBER/CONTRIBUTING LABEL(S) SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE(C)														
THIS WEEK	LAST WEEK	WKS. ON CHART												
(1)	3	6	EVERLAST	TOMMY LEE	12/28	9	★★★★★	No. 1	★★★★★	WHITNEY FORD SINGS THE BLUES				
(2)	4	14	FIVE	ANTHONY	1/26/93	11	★★★★			WHITNEY FORD SINGS THE BLUES				
(3)	8	8	SHAKIRA	POPE DIOSCU	12/24	10	★★★★			DONDE ESTAN LOS LADRONES!				
(4)	6	4	JENNIFER PAIGE	ELITE	1/30/98	17	★★★★			JENNIFER PAIGE				
(5)	10	18	CLEOPATRA	WINTERGARD	6/26/94	18	★★★★			COMIN' ATTAH				
(6)	6	14	TRIN-I-TEE 7-7	RITE ROCK/INTERSCOPE	(10/98/15)	9	★★★★			TRIN-I-TEE 7-7				
(7)	8	7	LEE ANN WOMACK	DECCA	7/24/89	16	★★★★			SOME THINGS I KNOW				
(8)	6	7	TATYANA ALI	MELVIN	6/26/96/97	(10/98/16/19)	9	★★★★		MISS THE SKY				
(9)	10	35	JAGGED EDGE	SO DEF	6/6/94	1	★★★★			A JAGGED AREA				
(10)	11	8	THE FLYS	DELICIOUS VINTAGE	1/26/90/91/92	(10/98/16)	9	★★★★		HOLIDAY MAN				
(11)	17	3	WILL DOWNING & GERALD ALBERT	HYPER	10/24/97	1	★★★★			PLEASURES OF THE NIGHT				
(12)	15	18	EVERYTHING	BLACKSPIN	3/20/93/94	(10/98/15/18)	9	★★★★		SUPER NATURAL				
(13)	14	8	KEP MO'	MO'NASSAU MUSIC	6/26/97/98	(10/98/15/18)	9	★★★★		SLOW DOWN				
(14)	20	3	TYRESE	KISA	6/6/91	(10/98/15/18)	9	★★★★		TYRESE				
(15)	13	3	UNKLE	MO WAKALAND	5/4/97/98	(10/98/15/18)	9	★★★★		PISTENCE FLYING				
(16)	26	16	BLACK EYED PEAS	INTERSCOPE	9/15/97	(10/98/15/18)	9	★★★★		BEHIND THE FRONT				
(17)	13	16	RICK MULLINS AND A RAGAMUFFIN BAND	WARRIOR	6/26/96/97	(10/98/15/18)	9	★★★★		THE JESUS RECORD				
(18)	12	10	THE WILKINSONS	GARYT (NASHVILLE)	2/29/93/94	(10/98/15/18)	9	★★★★		NOTHING BUT LOVE				
(19)	17	7	HEATHER NOVA	BIG CATHARTS	6/26/96/97	(10/98/15/18)	9	★★★★		SIREN				
(20)	24	8	TRICK DADDY	SLP	1/28	2	★★★★			WWW.THUG.COM				
(21)	29	5	CHRIS RICE	ROCKEET/TOWNHOUSE	6/26/1997	(10/98/15/18)	9	★★★★		PAST THE EDGES				
(22)	4	8	BIG TYMERS	GARYT VINTAGE	5/31/97	(10/98/15/18)	9	★★★★		HOW YOU LUV THAT? VOL. 2				
(23)	21	5	YOLANDA ADAMS	CASHY	4/12/12	(10/98/15/18)	9	★★★★		SONGS FROM THE HEART				
(24)	27	2	TRAPP	DEF TRAPP	5/6/91	(11/98/16)	9	★★★★		YOU NEVER HEARD				
(25)	26	27	ELVIS CRESPO	SONY DISCOS	8/26/94	(10/98/15/18)	9	★★★★		SUAVEMENTE				

The *Heatseekers* chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of *The Billboard* 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the *Heatseekers* chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.  Albums with the greatest sales gains. © 1996, *Billboard*/BPI Communications.

26	NEW	29	7	KATY HOLLAND RECORDS 1/20/11 (0.91/0.61.9)	CORNER OF THE
27	25	7	LOCAL M ILLINOIS 3/24/54 (0.38.02/0.0)	PICK UP THE CATS	
28	31	42	SEVENSTUDY 7/7 57.30 (0.36/0.5.59)	SEVENSTUD	
29	30	13	LINK RELATIVITY 2/4/5 (0.36/0.5/5.9)	SEX DOWN	
30	30	8	ELLIOTT SMITH OCEANWAYS 5/00/1 (0.37/0.5/5.9)	NO	
31	NEW	31	VICTORY IN PHASE MUSIC AND KIDS SENNAIR BASS CHAIR 7/25/08 (0.38.02/0.3.91/0.1)	ANY DAY	
32	25	7	BAD AZZ 7/00/7 507.47 (0.56/0.1.9)	WORD ON THE STREET	
33	24	12	THE W'S FIVE MINUTE WALK 2/20/04/0.5/0.0/0.0 (0.51/0.1.9)	FOURTH FROM THE LAST	
34	NEW	30	GOLDEN SMOG 7/00/0 10.46 (0.31.90/0.5.9)	WEIRD TALKS	
35	35	12	AVADON 3/00/0 31.53 (0.39.1.9/0.1.9)	A MAZE OF GRACE	
36	NEW	35	JO PESCI COLUMBIA 1/01 (1.18.02/0.1.9)	VINCENT LAGARDIA GAMBINI SINGS JUST FOR YOU	
37	NEW	35	MICHAEL ENGLISH CANTON 7/7/00 (1.29.02/0.1.9)	GOSPEL	
38	43	26	R.D. MERCER CATHOLIC MARYVILLE 9/4/00 (1.39/0.2.9)	HOW BIGA BOY ARE VATE 100M	
39	37	5	RICK BRAUN ALLSTAR 8/31/43 (0.96/0.1.9)	FULL STRIDE	
40	32	9	ANGOUN EPIC 6/10/05 (0.38.02/0.1.9)	SNOW ON THE SAHARA	
41	38	4	GHEITTO TWING RAP-AL 1/21 46/25/09 (0.38.02/0.1.9)	NO PAIN NO GAIN	
42	NEW	38	ZERRAHEAD COLUMBIA 6/15/05 (0.38.02/0.1.9)	WASTE OF MIND	
43	44	8	ROYAL CROWN REVEAL WARNER BROS. 4/7/00 (0.37/0.2.9)	THE CONTENDER	
44	36	4	SUNNY DAY REAL ESTATE SUB POP 4/09 (0.59/0.1.9)	HOW IT FEELS TO BE SOMETHING ON	
45	50	6	SUNSA TEDESCHI TONE COLUMBIA 4/71164/MERCURY (0.39.08.02/0.1.9)	JUST WON'T BURN	
46	48	24	ALEJANDRO SANZ WEA LATINA 2/00/0 (0.39.01.4.9)	MAS	
47	NEW	31	GENERAL SANZ PONYHEAD 4/00/0/0/0/0/0 (0.39.01.9)	MR. ENERGIZER	
48	RE-ENTRY	30	MOOREHEBA CHANGET 31/02/WARNER BROS. (1.38.08.02)	BIG CALM	
49	36	3	JIM ROSE COLUMBIA 3/00/0/0/0/0/0/0 (0.38.01.9)	WELCOME TO THE JUNGLE	
50	RE-ENTRY	30	COAL CHAMBER 3/00/0/0/0/0/0/0/0 (0.38.01.9)	COAL CHAMBER	

POPULAR•UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

RUNS IN THE FAMILY: Look for a strong debut from Melky and Sedeck Jean (Melky Sedeck), sister and brother, respectively, of Wyclef Jean.



Pipeline. In support of his masterful Red Ink/Cover album, "The Sea Of Dreams," *uilleann* pipes player Davy Spillane will appear as a special guest at the Winter Solstice Concerts, to be held Dec. 10-12 at New York's St. John the Divine Cathedral. The Dec. 11 show will air on NPR. Spillane will also embark on a national tour of Borders Books stores in December. The former "Riverdance" artist's album features Sinéad O'Connor providing guest vocals on the title track and a cover of "Danny Boy."

On Jan. 26, the siblings go public with their MCA Records effort, "Da Joint," which shares their famous brother's

penchant for style-flipping but maintains a fluid R&B groove nevertheless.

Melky Sedeek contributed "I Got A Love Jones For You" to the "Love Jones" soundtrack.

BEENIE BOUNCING: Shocking Vibes/VP Records artist **Beenie Man**, who has been popping on and off the Heatseekers' Middle Atlantic, South Atlantic, and Northeast Regional Roundup charts throughout the year with his album "Many Moods Of Moses," is being courted by at least one major label, say sources. VP is hoping to retain the artist.

The current single from the album, which peaked at No. 35 on Top R&B Albums, is "Tell Me." Grammy-nominated MC Angie Martinez makes a guest appearance on the song.

STEPPING OUT: Red Ant's Tammy Davis is getting strong early reaction from mainstream R&B and crossover stations to "Only You," the title track from her debut album.



Nothing. "What Is Not To Love?," Imperial Teen's follow-up to its critically lauded 1996 Slash debut, "Seasick," is more of a great thing. The new set, due Dec. 15, once again shows off the act's ability to craft unconventional, charismatic pop. Gems scattered throughout "What Is Not To Love?" include "Yoo Hoo," "The Beginning," and "Isticik."

The artist, who has sung backup for the likes of Celine Dion, Toni Braxton, Whitney Houston, and Aretha Franklin, will open for Gladys Knight Nov. 1 in Phoenix.

Another behind-the-scenes player coming to the forefront is rapper **D. Rahming**, who produced and developed such acts as **Afro-Rican** and the **Hi-Town DJs**.

The artist is now focusing on his **Down South Players** project, which includes Rahming, Six-1, and Kade.

The group will release its debut album, "Now What? . . .," Nov. 10 on Hip Rock Entertainment/Restless.

The first single is "Yeah. Yeah. Yeah."

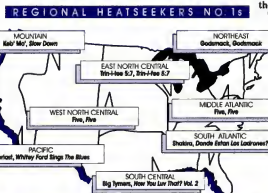
ROADWORK: The Queens support their Hopeless Records release "Punk Rock Confidential" with a revolving-cast tour through Dec. 12. The act appears with the Mr. T Experience and the Parasites Saturday (31) at Coney Island High in New York. The Queens will also pair with Buck, John Cougar Concentration Camp, and the Gotohells... Outpost

Recording's Flat Duo Jeta
take to the road with the
Reverend Horton Heat and
the **Amazing Crowns**
beginning Nov. 6 in Baton



New Blood. Warner Bros. Nashville artist Chad Brock teamed up with producers Norro Wilson and Buddy Cannon (Sammy Kershaw, Mindy McCreevy, George Jones) to create his self-titled debut, released Oct. 20. Brock, who is booked by Buddy Lee Attractions in Nashville, has been making the radio promotion rounds through Eastern markets, in addition to playing the occasional club and festival. The artist's next stop is Oct. 31 in Ybor City, Fla. Brock's debut single, "Ordinary Lives," recently shipped to country radio.

Rouge, La., through Dec. 16. The band's album "Lucky Eye" bowed Oct. 6 (Billboard, Sept. 5).



THE REGIONAL ROUNDUP

Notating top 10 lists of best-selling titles by new and developing artists

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Flower Power Corinne Alcala	1. Flow Flies
2. Everything Says Material	2. Everlast Whiskey Ford Sings The Blues
3. Golden Sings Howard Tans	3. Flow Flies Jennifer Paige
4. Golden Sings Jennifer Paige	4. Joe Post Vincent Lapaglia Abandon Songs Of The Night
5. Love And Whiskey Some Things I Know	5. WIP Downing & Gaudy Abandon Songs Of The Night
6. Love And Whiskey Nothing But Love	6. Whiskey Prince PACEN
7. The Holy Messy Man	7. Whiskey All Roads The Sky
8. Everlast Whiskey Ford Sings The Blues	8. Whiskey Gaudy Supernatural
9. Love Line The Heritage Collection II	9. Whiskey You Never Heard
	10. Appetite Gaudy A Juggled Fire

Reviews & Previews

ARTISTS & MUSIC

ALBUMS
EDITED BY PAUL VERNA
POP

► **PHISH**
The Story Of The Ghost

PRODUCER Andy Warhol
EPISODES 62-97
A live act par excellence, Vermont rocker quartet Phish has always done better at the live show than at the radio or retail. Accordingly, its albums are not where the band shines (with the exception of the stellar *A Picture Of Nectar*). Recorded to reflect Phish's improvisational approach, this latest studio outing is a mixed bag. At its worst, it sounds like a flashback to a late-'70s Yes album. At its best, it's a live performance offering engaging, harmonically rich tunes that stick in the mind ("Brian And Robert," the Latin-esque "Water In The Sky"). The latter tracks are good college and triple-A candidates and long-shot contenders at rock and pop stations willing to depart from their tight playlists. The band's limited commercial potential, the band can do no wrong in the eyes of its fans.

THE CROWN PROJECT
Gershwin On Monarch
PRODUCER, Mark Castano
Monarch 1017
Appropriately, the San Francisco-based label initiates a composer-salute series with George Gershwin, whose 100th birthday is being celebrated this year with a series of releases and events. There is a pleasing, eclectic jazz undertone to the proceedings on 12 Gershwin standards from the likes of Sandi Patty; the Christian music star who delightfully demonstrates her show-music flair with the satirical "By Strands." With songs arranged for big bands, smaller ensembles, an inventively scored chorus, and other singers—including Nashville's Tim Davis—this CD is loaded with breezy work on a master's catalog of evergreen

1998 CAST RECORDING
The Wizard of Oz
PRODUCER, Robert Swire
TVI 1020
OK, nothing can match the power of the original 1939 soundtrack performance of "The Wizard of Oz." Before that version is pulled off the shelf, give a listen to this useful CD. The album, which happily tunes to the movie orchestrations of all the songs (with additional material cut from the film itself, With the advantage of digital-era sound, the voices of starring players Mickey Rooney (the Wizard) and Eartha Kitt (the Wicked Witch) make this presentation a worthy companion to the classic version. Also included are dialogue portions with underscoring that should keep the kids interested as the adults keep them company.

R & R

► **NICOLE RENEE**
PRODUCERS: Nicole Renee, others
Atlantic: 83101

Highly heralded R&B newcomer Nicole Renee debuts with an album that showcases her various skills as a writer, performer, and producer. Like Erykah Badu and Lauryn Hill, Renee is a well-rounded, accomplished artist who is not content to be pigeonholed as a mainstream R&B singer. Vocally, her sassy, off-kilter approach is reminiscent of giants Tina Turner and Chaka Khan. Highlights include "Rockin' Chair," "Cocaine Lane," "Seems Like Yesterday," and "Ugh!"

ALBUMS: [®] SPOTLIGHT: Releases deemed worthy of works by one or more artists. MUSIC TO MY EARS (♫): New releases deemed P. Broadway, New York, N.Y. 10036. Send country all

(God)"—all of which offer, in addition to R&B, a taste of rock and alternative pop that may help the vocalist reach her potential crossover audience. Other noteworthy tracks include "Strawberry," "Ain't Nothin' Changed," "Telephone," and "Wickedness." In addition to the artist's rock and alternative influences, she showcases her formidable opera skills on "Memorabilia." An impressive debut.

RAP

IN A TRIKE CALLED QUEST
The Love Movement
 PRODUCER, INTERVIEW
 JUNE 01/24/11 4:38 PM

Laid-back and to the bone, Quest's fifth and final, album goes far in redeeming its title, turning it down to old-school anorexic drum-and-bass foundations that occasionally trinket on the border between hip-hop and jazz and provide more riffs than samples. That leaves extra space front and center for the power of love and the power of music. The album is a Q.T.P.'s mesmerizing, syncretized flow and his lightly sagacious back-and-forth with Phife. The first single, "Find A Way"/"Stepping It Up," "Against The World," and "The Love" showcase Quest's gift for slipping hard-core vibes into expertly chosen "Rhymes" turns in "Steppin'" and "Busta's Lament" inject hype and texture, while "Give Me" (featuring Noriega) waves sweetly nostalgic, recalling Quest history and implying that the breakup is amicable—just another of life's

COUNTRY

► DEANA CARTER
Everything's Gonna Be Alright
 PRODUCERS: Deana Carter, Chris Farrow
Capitol Nashville 21142
 The inside track sheet of the CD glows in the dark (on the first 200,000 pressings only), and that's not the only hot thing about Deana Carter's sophomore album. Continuing the same kind of eclectic mix of musical styles that made "Did I Shave My Legs For This?" so appealing, Carter has Southern Gothic story songs in the "Strawberry Wine" vein, a fun track like "The Thin Green" (featuring Lonestar),

VITAL REISSUES •

SLOAN
Smeared
PRODUCER, Terry Pulliam
Newer Records/Gosun/Mordenacords 037

SLOAN
One Chord To Another
 New York: Red Hot
 New Records Group/MusiciansCare
 Tweeting on the brink of staid recognition for nearly a decade, Halifax, Nova Scotia's Red Hot band has always come some praise with the popified AC/DC-style riffs on this year's "Navy Blues." Not order of business: releasing 1993's "Sloane" as a hard-boiled, funk-laden affair smacking of early Cheap Trick on DGC—and 1997's harmonic, hook-filled "One Chord To Another" on the Excelis imprint (formerly affiliated with Virgin). Now, with the band's new highlights including the distorted teen cult favorites "Underwhelmed" and "I Am The Cancer," though the quartet also has a few of the most intriguing new "Left Of Center" and DGC labelmate Sonic Youth on the only minor-key number, "Ten Senses." While the rocky "Sloane" sometimes veers into unwavering, Sloan heeds its higher pop calling on the tight "One Chord To Another," in which Beatlesque structure, piano, and

SPOTLIGHT

KENNY LATTIMORE
From *The Soul Of Man*

PRODUCERS Kenny Lattimore, Colin Gayle
COLUMBIA 68854
Kenny Lattimore's sophomore project, *From The Mind of Man*, has a song for just about every listener. Lattimore pulls out all the creative stops to help showcase his full vocal capacity. Much as he did on his self-titled debut, Lattimore continues to target many of his songs toward both men and women. A great majority of the tracks, such as "Days Like This," "Final Separation," "I'm Not a Fool," "I Love You More Than You'll Ever Know," lay out the intricacies of real '90s relationships from the black male point of view. The album includes the gospel-flavored "Well Done," a cover of George Harrison's classic "While My Guitar Gently Weeps," and the duet "Love With A Little Wing" with Heather Headley from Disney's "The Lion King II: Simba's Pride."

Skynyrd guitars), and a ZZ Top groove on "You Still Shake Me." "Angels Working Overtime" is a substantial little soap-opera road tale that even survives a kids' chorus. Plus, she does a coy and sensuous remake of Melanie Safka's suggestive song "Brand New Key," enlisting her best little-girl voice without sounding cloying. There's also an added confidence and maturity to Carter's singing (something that selling 4 million-plus copies of a debut album can do).

SPOTLIGHT

HERBIE HANCOCK
Gershwin's World

RECORDS REVIEW
Like a Tree Before or After 797
 Like a tree before or after, George Gershwin revivied in the melting pot that is American music: jazz, classical, pop—and with all the best of his influences. Gershwin's music is the most gorgeous Gershwin records in every genre to celebrate the composer's century this year, but no tribute repackages his music. This is the music that inspired artists from Herbie Hancock's "Gershwin's World." Reflecting the time, Hancock spotlights music not only from Gershwin but also from those who so influenced him: M.C. Handy, James P. Johnson, Duke Ellington, and Maurice Ravel (and he spices up some of the tunes with a dash of Gershwin's Latin beat). To say the least: The Orpheus Chamber Orchestra's performance of his "Prelude on Ravel's G Major Concerto," Wayne Shorter, James Carter, Eddie Henderson, and Kenny Garrett all solos; Stephen M. Lewis, Louis Armstrong, Kathy Mattea intones the Prelude in C Sharp Minor; and Jon Mitchell embodies "The Man I Love" and "Fog" with his understated grace and emotional intelligence. But the final highlight is Hancock alone: a touching take on the evergreen "Em-

★ SARA EVANS
No Place That Far

As one of the most talented women singers to emerge in country music in the 1960s, Patsy Cline has been surprisingly slow to get country radio play. That's beginning to change with the current single, the title cut from "No Place That Far," on which she is joined by Vince Gill. Although not as roots-authentic as her first RCA album (produced by Pete Anderson), the current album glowingly showcases her big, versatile voice with an impressive collection of first-rate songs. Evans co-wrote five of those 11 songs. Concluding the single, and is probably going to be a country force for some time. One song she insisted on getting for this album is one of Harlan Howard's best compositions ever, "Time Won't Tell," which he co-wrote with Beth Nielsen Chapman.

DANNI LEIGH
29 Nights
PRODUCERS: Michael Knox, Mari Wright
Decca 70032

Danni Leigh has got a lot of hat, a lot of attitude—and a pretty good penchant for singing honky-tonk. Co-writer of six of the album's 11 songs, she has a good grasp of country history. She also displays good taste in picking cover songs: Willie Nelson's "Tough Me," Tammy Collins and Merle Haggard's "Mixed Up Mess Of A Heart," and, of course, "Faded Love."

composition "I Feel A Heartache" are stone country bedrock. Like Heather Myles on Rounder Records, Leigh sounds to the barroom born. Alternately sultry and abrasive, she describes herself as an "ol' hillbilly chick." As such, she's a welcome addition to the Nashville country scene.

J A Z Z

► **ANDY SUMMERS/VICTOR BIGLOINE**
Strings Of Desire
PROCEDES: Andy Summers, Victor Biglione, Eddie King
RCA Victor 6232-63326

"Strings Of Desire" finds ex-Po-funk Summers and Victor Biglione, who's been touring on acoustic guitar, blending a variety of standards with a singing, dancing grace. Yet the affair's lighthearted, unassuming character makes some serious music-making. From the infectious pop of "Disco Lady" to the bluesy "The Days Of Wine And Roses," Lewis' touching harmonies "Django," Summers and Biglione conjure a rainbow of jazz hues. And well-wrought tunes from John, Gilberto, and Giamatti add some low-key Latin spice. Capping the disc is a cover of "The Days Of Wine And Roses." The album's a gem, and the duo's playing is a joy to hear. **A-**

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LATIN

► **LAURA PAUSINI**
My Response
 From *Chica*, Alfredo Corrales, David Plante, Laura Pausini
 WEA Labels 247220
 Catchy, finger-snapping groove-pop permeates the third Spanish album by this Italian songstress as she smartly moves away from being exclusively a parveyor of teary-eyed romantic ballads. Moreover, Laura Pausini's distinctive high voice is wrapped in a more rich and mature delivery as she cruises through a nicely balanced, 13-song set that still boasts plenty of radio-rise tunes of heightened amorous intentions, including the bouncing leadoff single "Emergencia De Amor," the pulsating entries "Me Siento Tan Bien" and "Quédate Esta Noche," and the slower-

WORLD MUSIC

HOSSAM RAMZY/PHIL THORNTON
Immortal Egypt
PRODUCERS: Phil Thornton, Hossam Ramzy
New World Music 455

Estimable Egyptian percussionist and bandleader Hossam Ramzy has dozens of discs under his own name, as well as a starry backup résumé with the likes of Peter Gabriel, the Rolling Stones, and Jimmy Page & Robert Plant. On "Immortal Egypt," he links with British ambient instrumentalists Phil Thornton for a project that is both as old as the new age as it is as new as the new age. The grooves and rappings might sound like the grooves and rappings are a bit asurized, yet Ramzy's fine orchestra can't help but inject some real organic substance.

CLASSICAL

★ EDGARDO VARESE: THE COMPLETE WORKS
ASKO Ensemble/Royal Concertgebouw Orchestra,
Riccardo Chailly
PRODUCERS: Andrew Cornall, Chris Pope
Decca/London 289-460-208

Decca deserves much applause for this historic release, the first complete survey of the orchestral works of Edgard Varèse (1883-1965). An iconoclast of sound, Varèse created towering "sonic sculptures," carving them out of raw orchestral texture and pioneering electro/acoustic

(Continued on page 9)

[Continued on page 22](#)

20

BULL BOARD - OCTOBER 31, 1982

**GENERAL
MEDIA**
EDITED BY EILEEN FITZPATRICK

OUR FAVORITE TOYS
 corn Media
 2 minutes, \$19.95
 For baby boomers and thirtysomethings, today's overnight toy sensations have nothing on such classics as the Slinky, Stretch-A-Skech, Barbie, the Radio Flyer wagon, and Matchbox cars. This nostalgic and surprisingly educational look at the favorite toys of children who long ago ventured in wood-paneled basements

ators of the toys let viewers in on some inside knowledge about the development of some classic creations, like the happy accident that led to the development of the Slinky, the tiny manufacturing defect that sets G.I. Joe apart from all other action figures, and the inner workings of the Catch-A-Sketch. Rounding out these tidbits of knowledge are testimonials from an assortment of adults who talk of make-believe worlds, "do-overs," sibling rivalry, and other childhood memories that the toys elicit. Contact: 800-474-2977.

Before he died last year at age 80, world-renowned toy collector Dr. William Purdum had amassed a collection of current and antique planes, trains, stuffed animals, playhouses, Erector sets, dolls, and other toys that was rivaled by only a few collections around the world. For this video, filmed not long before his death, Purdum invites viewers into his home in Louisville, Ky., all six stories of which are crisscrossed, crammed, and otherwise inhabited by toys. As much a storyteller as a collector, Purdum explains the genesis and social status of some of his most prized possessions, ranging from a miniature walking Charlie Chaplin replica and a Newton Aero Circus to an unusual robot that he estimates is worth about \$25,000.

Two mini-movies, \$19.98 each or \$79.95 for boxed set
Strong reviews and word-of-mouth for the two "BS" miniseries "Savage Seas" led to the two-part follow-up "Savage Earth," which explores other potentially devastating phenomena that take place on Earth. Narrated by Gregory Kirsch, "The Beastless Planet" takes viewers from California to Mexico and Japan in an effort to survey the causes and effects of earthquakes. Filled with information bytes and its share of disaster footage, with an emphasis on San Francisco's 1898 quake, the tape assesses the dangers earthquakes pose for people who live in high-risk fault areas. On the positive side, it also shares survival stories and acts of heroism that occur during the darkest of earthquake-battered hours. "The Worst of the Worst" of *The Infamous* is "Waves of Destruction," and "Hell's Crust."

Although he probably would have hated any sort of ceremonious homage, this documentary speaks volumes about the author and the counterculture of drugs and other experimentation he helped define, as heard by those who knew Jack Kerouac best. The author of such novels as *"On The Road"* and *"The Dharma Bums,"* some of them written during exhaustive three-week stints, comes

SHG Video
52 minutes, \$19.98

John Glenn proved he had the right stuff 36 years ago when he became the first American to successfully orbit the Earth. He prepared to go again to Journey into Outer Space. Glenn looks back on his inaugural mission aboard the Friendship 7 in this documentary, which originally aired on the Discovery Channel. (Its name was taken from the words fellow astronaut Scott Carpenter transmitted to his friend as Glenn prepared for liftoff.) Current interviews with Glenn and his immediate family, plus the flight directors, engineers, and correspondents, are interlaced with archival footage of Glenn training for and embarking on that inaugural mission. Narrator Walter Cronkite also provides the sociopolitical context of this country's race into space against the former Soviet

Explain," "Magic Bus," and an inspired

is fully compliant with the compulsory

little sister.

BILLBOARD OCTOBER 31, 1996

Record Companies Fine-Tune R&B Presence On Internet

BY SHAWNEE SMITH

While hip-hop and the Internet are quickly becoming synonymous with World Wide Web users, R&B music has yet to form such a memorable relationship with the multimedia community.

"With R&B, gospel, and rock [genres], it all boils down to education," says Steve Rimland, who heads the new media department at InterScope Records. Rimland helped revolutionize hip-hop's use of the enhanced CD and the Internet as sources for the company's fan demographic database when he worked at the predominantly hip-hop Loud Records.

"The only reason why any genre is more successful on the Internet is because of the creative ideas of the artists and the people who implement the ideas. If you get a successful band who embraces technology, like the Wu-Tang Clan did, and someone at the label who understands how to translate that, then you could have success. What we did with Wu-Tang, you can do with country music."

Rimland is among several new media/multimedia executives who are working to make visits to their record company's Web sites and artist pages a more satisfying experience.

He is revamping InterScope's Web

site, www.interScope.com, which is scheduled to debut at the end of the month. The new site will now be split according to musical genre to give visitors easy access to their favorite artists and allow one act to use another's popularity to its benefit.

"It's going to be more like how people shop in the store," Rimland says. "They look for the R&B section or the rock section. And at the same time, people who know about BLACKstreet may not know about Black Eyed Peas or Dunesha Star, so it's a good way for all groups to feed off each other."

The site will also include games, fashion, and an Eye on the Streets

section that will function as a grassroots Zags's guide to hot spots in various cities.

"We want to make this a totally youth culture experience," Rimland says.

At present, the standard label Web site includes artist pages that feature biographical information, stock photos, tour dates, chat rooms, current news or press clips from various news sites, and any music, video, or live performance clips that are available.

The pages normally get more elaborate as a project's release date nears. Most sites then offer "win it before you can buy it" contests, merchandise giveaways, pre-order

update tour and personal information as it happens.

Atlantic Records' Web site (www.atlanticrecords.com) offers a company-wide news and event page before branching off into the various artist pages. It also includes option buttons that lead to the label's FanCast and Instavids sections. FanCast is a compilation of audio and musical cybercasts of Atlantic artists who have performed and chatted at the label's digital studios or other venues. Instavids is the label's online video channel that plays all Atlantic artist videos in their entirety. Instavids can also be accessed through Real Networks' (real audio/

Teddy Pendergrass Feels 'Truly Blessed' With New Autobiography, Christmas Album



PENDERGASS

A WEALTH OF BLESSINGS: In first few pages of "Truly Blessed" (G.P. Putnam's Sons), Teddy Pendergrass' new book, the vocalist reveals his 30th birthday celebration and being surrounded by record executives, beautiful women, and other well-wishers—plus the finest cars, clothes, and cocaine money could buy.

But after his 1982 near-fatal car accident—eight days after that party—Pendergrass says he, like others in the public eye who have experienced a catastrophic event, found that the number of people who visited him then was far less than the number of strangers who had been outside of the party wishing him a happy birthday. "I remembered what my mother said: 'Everybody you know is not your friend.' It was a horrible reality to know that people weren't your friends."

To coincide with the book's Oct. 12 release, his first holiday album, "This Christmas (I'd Rather Have Love)," was released by BMG-distributed Surefire Records, Oct. 13.

"I had always planned to do a book," says Pendergrass. "I knew I was interested in it but only when I felt I had the right ending." The book was written with writer Patricia Romanowski (who also worked on "Dreamgirl: My Life As A Supreme" by Mary Wilson and "LaToya: Growing Up In The Jackson Family" by LaToya Jackson). It chronicles the vocalist's days as the lead singer of Harold Melvin & the Blue Notes, his phenomenal solo career, and the near-fatal accident that left him a quadriplegic with limited use of his hands. It also covers his fight to regain his singing career, as well as the spiritual faith that helped him overcome his struggles with depression, drug abuse, constant medical checkups, and pent-up feelings about growing up fatherless.

In some ways, says the vocalist, writing the book had a cleansing effect. "It was a way for me to face a lot of the emotional things that I chose to push away," Pendergrass says. "I wanted to give insight to me as a person, as opposed to the singer... Hopefully, this will show that I have a lot more substance."

Not surprisingly, the book covers in great detail his account of the accident. "I wanted to erase a lot of

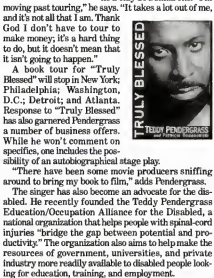
myths that surrounded my accident and set the record straight about a lot of what happened," Pendergrass says. "I thought it would be good to look back and see what I've done and hope that it would inspire those in difficult times... It's not a 'tell all' book."

In 1983, Pendergrass courageously resumed his career with "Heavenly Bodies" on Philadelphia International Records; it peaked at No. 9 on Billboard's Top R&B Albums chart. Within two years, he recorded "Love Language" and "Workin' It Back" on Asylum, both of which peaked at No. 4 on the same chart. Pendergrass later recorded three albums for Elektra Entertainment: the Grammy-nominated "Icy" rose to No. 2 on the R&B chart, while "Truly Blessed" peaked at No. 4 and "A Little More Magic" peaked at No. 13. The six albums garnered him 15 hit singles.

The last time the vocalist toured was in 1996 as a cast member of the gospel musical "Your Arms Too Short To Box With God." As for future tour plans, the vocalist says he'll only do a small one. "I'm moving past touring," he says. "It takes a lot out of me, and it's not that I am. Thank God I don't have to tour to make money; it's a hard thing to do, but it doesn't mean that it isn't going to happen."

A book tour for "Truly Blessed" will stop in New York; Philadelphia; Washington, D.C.; Detroit; and Atlanta. Response to "Truly Blessed" has also garnered Pendergrass a number of business offers. While he won't comment on specifics, one includes the possibility of an autobiographical stage play.

"There have been some movie producers sniffing around to bring my book to film," adds Pendergrass. The singer has also become an advocate for the disabled. He recently founded the Teddy Pendergrass Education Occupation Alliance for the Disabled, a national organization that helps people with spinal-cord injuries "bridge the gap between potential and productivity." The organization also aims to help make the resources of government, universities, and private industry more readily available to disabled people looking for education, training, and employment.



An America Online music site.

portunities, chats, and—when possible—specialized sections with backstage photos, interviews, concert footage, and cybercasts.

"Our initial vision when we went online three years ago was to put our artists online, not just to be an information byline on a Web site," says Mark Gheumey, VP of online and emerging technologies at Columbia Records. "It was always a part of the vision to get the artist involved. If we can't give [fans] the most updated information about the artist, then they might as well be [visiting another] fan's site for the artist. We use [the Internet] as a medium to work together with the artist."

All Sony-associated labels, according to Gheumey, provide artists with vanity domain names, i.e., www.baywatch.com, that can be accessed independently or through the company's main Web site.

They also link to affiliated-label sites like RHuffhouse, Roc-A-Blok, and So So Def.

The music department holds meetings with the artist at the start of each project to determine the scope of their site together. Maxwell had created his site according to his "vocalise music endeavor," according to Gheumey, and is set for a relaunch. The label recently sat down with Kenny Lattimore to design the site for his upcoming album, Oct. 20.

Once an artist's tour begins, the label promotes the act with digital cameras and laptops to constantly

read video Web site.

"We are more event-driven," says Karen Colamussi, senior VP of new media at Atlantic, about its unique approach. The site will soon be running a cybercast of newcomer Nicole Renee's album of Modern Art benefit performance at New York's Rockefeller Center in conjunction with SonicNet and Transworld's new online retail store. Brandy's site (www.foreverbrandy.com) is running various promotions with Cover Girl cosmetics and is working out the details of a Candles footwear giveaway. Colamussi adds, "We have something on every one of our artists. Not every label can say that."

In addition to the standard inclusions, Atlantic's artist pages feature discographies.

Elektra (www.elektra.com) and MCA (www.mcarecords.com) maintain their site themselves. Elektra's Camille Hackney, VP of multimedia marketing and business development, says that Busta Rhymes' site has the second-largest number of hits, behind Metallica.

All of BMG's affiliated labels—Jive, Arista, LaFace, Loud, RCA, Vertigo, PMG, Delicious Vinyl, Gee Street, and others—are serviced through BMG's black music site, Peeps Republic, found at www.peeps.com. Arista, Bad Boy, and LaFace also maintain their own sites, which offer links to Peeps Republic, but both Bad Boy's and LaFace's sites

(Continued on page 28)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	WEEKS ON CHART
1	1	1	JAY-Z	THE BLACK ALBUM	1	1
2	3	8	LARRYN HILL	THE MISCEGENATION OF LARRYN HILL	1	1
3	5	2	OUTKAST	STRAIGHT OUTTA ATLANTA	1	1
4	2	5	KIRK FRANKLIN	SOLO	1	1
5	4	—	BIZZY BONE	NO TRUUS/UTRUS	1	1
6	—	—	KURUPT	ANTRA	1	1
7	17	7	SOUNDTRACK	THE MATRIX	1	1
No. 1						
8	NEW	1	HELTAN SKELTAN	THE DARK SIDE OF THE MOON	1	1
9	6	—	MAX	100 BANGS	1	1
10	10	9	KELLY PRICE	THE NEED	1	1
11	17	11	DMX	IT'S DA REALITY SHOW	1	1
12	3	3	A TRINITY	THE TRINITY	1	1
13	15	1	KEITH URBAN	THE KEITH URBAN	1	1
14	18	14	THE TEMPTATIONS	THE TEMPTATIONS	1	1
15	9	—	TWISTA & THE SPEED KNOT	MOBSTER	1	1
16	11	—	CYPRESS HILL	THE CYPRESS HILL	1	1
17	NEW	1	VARIOUS ARTISTS	BOY BOYS GREATEST HITS VOLUME 1	1	1
18	13	—	TELA	THE A LOT	1	1
19	25	28	BRANDY	THE BRANDY	1	1
20	16	6	VARIOUS ARTISTS	MEAN GREEN	1	1
21	21	13	MDS DEF & TALIB KWELE	ARE BLACK STAR	1	1
22	22	25	OSBORNE COX	THE OSBORNE COX	1	1
23	20	12	BRANDY	THE BRANDY	1	1
24	NEW	1	SOUNDTRACK	THE MATRIX	1	1
25	14	—	PRIME SUSPECTS	THE PRIME SUSPECTS	1	1
26	19	10	FLIPMODE SQUAD	THE FLIPMODE SQUAD	1	1
27	24	16	SNOP DOGS	THE SNOP DOGS	1	1
28	25	20	GERALD LEVERT	THE GERALD LEVERT	1	1
29	23	18	FAT JAY-Z	THE FAT JAY-Z	1	1
GREATEST GAINER						
30	41	57	JANET JACKSON	THE JANET JACKSON	1	1
31	30	17	SHAGUELL D'NEAL	THE SHAGUELL D'NEAL	1	1
32	28	19	TRINITY-T	THE TRINITY-T	1	1
33	27	22	THE OUTKAST	THE OUTKAST	1	1
34	29	21	JERMANE DUPRI	THE JERMANE DUPRI	1	1
35	31	24	LUTHER VANDROSS	THE LUTHER VANDROSS	1	1
36	28	25	GANGSTA BOY	THE GANGSTA BOY	1	1
37	55	54	GENERAL BROT	THE GENERAL BROT	1	1
38	33	31	MONICA	THE MONICA	1	1
39	32	23	XSCAPE	THE XSCAPE	1	1
40	36	27	NORRAGA	THE NORRAGA	1	1
41	38	38	JOHN JAB	THE JOHN JAB	1	1
42	37	30	MYA	THE MYA	1	1
43	41	42	JAGGED EDGE	THE JAGGED EDGE	1	1
44	43	33	MASTER P	THE MASTER P	1	1
45	42	36	WILL DOWNING & GERALD ALBRIGHT	THE WILL DOWNING & GERALD ALBRIGHT	1	1
46	44	35	SLIK THE SHOCKER	THE SLIK THE SHOCKER	1	1
47	49	49	MONIFAH	THE MONIFAH	1	1

48	35	19	MAGNET	THE MAGNET	1	1
49	45	44	MAXWELL	THE MAXWELL	1	1
50	52	51	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	1	1
51	51	51	BRIAN MCKENNAH	THE BRIAN MCKENNAH	1	1
52	46	43	SOUNDTRACK	THE SOUNDTRACK	1	1
53	39	25	CANINUS	THE CANINUS	1	1
PACESetter						
54	52	50	TRICK DADDY	THE TRICK DADDY	1	1
55	52	39	TAMIA	THE TAMIA	1	1
56	60	40	SOLO	THE SOLO	1	1
57	58	47	ECHO	THE ECHO	1	1
58	53	48	MARY J. BLIGE	THE MARY J. BLIGE	1	1
59	63	67	CHICO DEBARGE	THE CHICO DEBARGE	1	1
60	62	53	TYRESE	THE TYRESE	1	1
61	58	—	VARIOUS ARTISTS	THE VARIOUS ARTISTS	1	1
62	57	32	BAD AZ	THE BAD AZ	1	1
63	48	37	BIG E	THE BIG E	1	1
64	50	34	RAS KASS	THE RAS KASS	1	1
65	67	58	BIG PUNISHER	THE BIG PUNISHER	1	1
66	64	45	BIG TIMBER	THE BIG TIMBER	1	1
67	68	62	REGINA BELLE	THE REGINA BELLE	1	1
68	40	—	VARIOUS ARTISTS	THE VARIOUS ARTISTS	1	1
69	61	50	101	THE 101	1	1
70	54	46	SKULL DUGGERY	THE SKULL DUGGERY	1	1
71	65	59	MAC	THE MAC	1	1
72	66	55	NICOLE	THE NICOLE	1	1
73	78	72	ASTIN	THE ASTIN	1	1
74	81	84	CHAKA KHAN	THE CHAKA KHAN	1	1
75	84	75	MONTE JORDAN	THE MONTE JORDAN	1	1
76	78	71	K-CI & JOJO	THE K-CI & JOJO	1	1
77	70	66	WILL SMITH	THE WILL SMITH	1	1
78	71	56	PUBLIC ANNOUNCEMENT	THE PUBLIC ANNOUNCEMENT	1	1
79	72	61	Ghetto TWINZ	THE GHETTO TWINZ	1	1
80	75	75	MATTO	THE MATTO	1	1
81	80	65	JAY-Z	THE JAY-Z	1	1
82	88	76	VARIOUS ARTISTS	THE VARIOUS ARTISTS	1	1
83	87	78	MO THUGS FAMILY	THE MO THUGS FAMILY	1	1
84	99	—	LINK LARKER	THE LINK LARKER	1	1
85	91	87	TATIANA ALI	THE TATIANA ALI	1	1
86	89	81	USHER	THE USHER	1	1
87	73	63	JAYD FLEUNT	THE JAYD FLEUNT	1	1
88	96	86	SOUNDTRACK	THE SOUNDTRACK	1	1
89	83	70	CAM'RON	THE CAM'RON	1	1
90	RE-ENTRY	20	THE 2 LIVE CREW	THE 2 LIVE CREW	1	1
91	NEW	1	VARIOUS ARTISTS	THE VARIOUS ARTISTS	1	1
92	77	74	XZIBIT	THE XZIBIT	1	1
93	75	68	KANE & ABEL	THE KANE & ABEL	1	1
94	RE-ENTRY	101	MAWELI	THE MAWELI	1	1
95	93	79	SPARKLE	THE SPARKLE	1	1
96	NEW	1	D.E.A.	THE D.E.A.	1	1
97	RE-ENTRY	82	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	1	1
98	96	77	SOUNDTRACK	THE SOUNDTRACK	1	1
99	87	83	BLACK & WHITE	THE BLACK & WHITE	1	1
100	RE-ENTRY	13	LYG	THE LYG	1	1

* Albums with the greatest sales gain this week. ** Recording Industry Association of America (RIAA) certification for shipment of 500,000 album units. *** R&B certification for shipment of 1 million units, with multiplatinum titles indicated by a number following this symbol. For bonus sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Albums indicated by a star (*) are available. Most new titles, and CD and DVD releases, are suggested only. These prices marked EG, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Percentage indicates percent increase. Heaviest Impact shows albums removed from Heaviest Impact's list. * indicates price and/or special Heaviest Impact. © 1998, Billboard® Communications, and SoundScan.



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DATA FOLLOWS RHYTHM SECTION

CABLE SELLS: This issue reflects the SoundScan tracking week that followed Janet's "Velvet Rope" HBO concert, which first ran Oct. 11. "The Velvet Rope" springs 47-30 on Top R&B Albums, also capturing the Greatest Gainer award for the chart's largest increase, 72% over last issue. The title wins the same trophy on The Billboard 200, moving 68-43, although the increase at the overall panel was a lesser 47%.

Before last issue, "The Velvet Rope" had not seen an increase of more than 2% at the R&B core-stores panel since August. The concert was seen by 15 million viewers in 8.9 million households, according to HBO.

NBODY'S CLOSE: Deborah Cox's "Nobody's Supposed To Be Here" (Arista) scores Hot R&B Singles' largest audience increase, a gain of more than 6.6 million listeners. Although that boost will not result in Cox winning the Greatest Gainer/Airplay award, since titles in the top 20 of the chart are ineligible, it does translate into a large 4-2 chart move. That jump sets a new benchmark for Cox, whose previous high, "Sentimental," hit No. 4 in '95, which the new song reached last issue. She gains six new supporters, most notably WBKK Birmingham, Ala. (23 plays), and WOW! Norfolk, Va. (17 plays), while KBBX Houston increased rotation by 32 plays. "Nobody's Supposed To Be Here" also saw an 8% sales spike at the R&B core panel.

It would take only another 3,000 or so units at core stores, or 8 million listeners, for Cox to hit No. 1; growth similar to this issue's would place her there next issue. Time, however, is of the essence, since Lauryn Hill's "Doo-Wop (That Thing)" (Ruffhouse/Columbia) hits stores Tuesday (27). Although "Doo Wop" is declining in audience, it still has more than 47 million listeners and could hit No. 1 without a huge sales week.

STILL GOING: Jay-Z's "Vol. 2... Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury) holds it down at a third consecutive week on both The Billboard 200 and Top R&B Albums. At the R&B panel, his sales saw a 25% decline, which still gave the rapper a lead of more than 25,000 units above the No. 2 seller, former chart-topper Lauryn Hill. Bolstering the sales effort are two singles, each of which is receiving strong support from radio despite their harder edge. "Can I Get A..." moves 16-15 on Hot R&B Singles with a 3.3 million listener gain and a total audience of 26.4 million. The album's not-commercially-available title track hits the 23 million audience mark, springing 23-14 on Hot R&B Airplay.

F.Y.I.: Counting this issue's chart-topper, rap titles have dominated the No. 1 spot on Top R&B Albums for a total of 33 weeks so far this chart year, while R&B titles reigned for nine weeks. At this time year last year, rap titles had accrued 30 weeks in the top spot. However, on The Billboard 200, rap-related titles have spent 12 weeks on the throne so far this year, vs. 14 weeks at this time a year ago. Lastly, R&B and hip-hop titles logged 93 out of 48 weeks at No. 1 this year on the Hot 100.

R&B

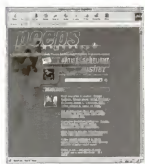
R&B PRESENCE

(Continued from page 29)

are under construction.

The Pope site, which represents more than 300 artists and 10 labels, takes advantage of its virtual monopoly by running official concert footage and interviews.

"We pride ourselves on being the



premier genre Web site for the online community that is dedicated to offering exclusive content of video, music, and performance clips and specialty items," says Nicole Dollison, product manager for BMG Online.

The site showed footage from R. Kelly's benefit celebrity basketball tournament in Chicago and A Tribe Called Quest's New York in-store.

The site is also the official home of Jamie Foster-Brown's gossip magazine Sister 2 Sister. It also features Foster-Brown's weekly syndicated radio reports. The artist news section is generated by links from SonicNet. The site also links to 88hiphop.com, Vibe magazine, Fuhu sportswear, and other R&B and hip-hop sites.

Artist chats are normally held in conjunction with America Online's "AOL Live" program.

Universal Records is also setting up a site, which is expected to be functional in November. But its distributed label Kedar Entertainment has had a Web site for more than two years, www.kedar.com. The site includes information about Erykah Badu and Chico DeBarge.

Although many of the artist pages are label-driven, a few artists like Deborah Cox, Whitney Houston (through her official fan club), and upcoming Universal artist Calvin Robinson maintain their own sites.

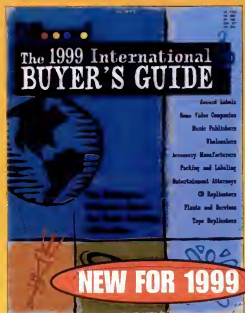
"The Internet is a big part in our communication," Cox told Billboard in an earlier interview. "The site is maintained by myself and my management, and... we use it to get feedback and response from the fans and also to [create] a sort of a Net buzz regarding the album."

"The World Wide Web is the future of marketing," says Atlantic's Colomus. "It's actually becoming an integral part of overall marketing because this is the very first time where record labels can speak directly to an end user and they can speak back."

Besides official label sites, R&B music is represented on the sites of such companies as BET (mbet.com), Netnoir (netnoir.com), America Online's entertainment section, and music magazines.

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BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (ENGINEER/PRODUCTION LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (ENGINEER/PRODUCTION LABEL)
1	2	1	1
2	1	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

[illegible]

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦Video/c/p availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. *Asterisk indicates catalog number is for cassette single. (C) Cassette single availability. (D) CD single availability. (M) Cassette main-single availability. (T) Vinyl main-single availability. (V) Vinyl single availability. (X) CD main-single availability. © 1998, Billboard/SPi Communications and SoundScan, Inc.

Hot R&B Airplay.

Compiled from a national sample of airplay supported by Broadcast Data Systems' Radio Trac system. 104 R&B stations in the United States (representing 21 hours a day, 7 days a week) were monitored. Stations are ranked by the percentage of stations that reported airplay. This data is used in the R&B Hot Singles chart.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (PROMOTION LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (PROMOTION LABEL)
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25
26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
42	42	42	42	42	42
43	43	43	43	43	43
44	44	44	44	44	44
45	45	45	45	45	45
46	46	46	46	46	46
47	47	47	47	47	47
48	48	48	48	48	48
49	49	49	49	49	49
50	50	50	50	50	50
51	51	51	51	51	51
52	52	52	52	52	52
53	53	53	53	53	53
54	54	54	54	54	54
55	55	55	55	55	55
56	56	56	56	56	56
57	57	57	57	57	57
58	58	58	58	58	58
59	59	59	59	59	59
60	60	60	60	60	60
61	61	61	61	61	61
62	62	62	62	62	62
63	63	63	63	63	63
64	64	64	64	64	64
65	65	65	65	65	65
66	66	66	66	66	66
67	67	67	67	67	67
68	68	68	68	68	68
69	69	69	69	69	69
70	70	70	70	70	70
71	71	71	71	71	71
72	72	72	72	72	72
73	73	73	73	73	73
74	74	74	74	74	74
75	75	75	75	75	75
76	76	76	76	76	76
77	77	77	77	77	77
78	78	78	78	78	78
79	79	79	79	79	79
80	80	80	80	80	80
81	81	81	81	81	81
82	82	82	82	82	82
83	83	83	83	83	83
84	84	84	84	84	84
85	85	85	85	85	85
86	86	86	86	86	86
87	87	87	87	87	87
88	88	88	88	88	88
89	89	89	89	89	89
90	90	90	90	90	90
91	91	91	91	91	91
92	92	92	92	92	92
93	93	93	93	93	93
94	94	94	94	94	94
95	95	95	95	95	95
96	96	96	96	96	96
97	97	97	97	97	97
98	98	98	98	98	98
99	99	99	99	99	99
100	100	100	100	100	100

Records with the greatest airtel plays © 1998 Billboard/BBP Communications

HOT R&B CURRENT AIRPLAY

1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25
26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
42	42	42	42	42	42
43	43	43	43	43	43
44	44	44	44	44	44
45	45	45	45	45	45
46	46	46	46	46	46
47	47	47	47	47	47
48	48	48	48	48	48
49	49	49	49	49	49
50	50	50	50	50	50
51	51	51	51	51	51
52	52	52	52	52	52
53	53	53	53	53	53
54	54	54	54	54	54
55	55	55	55	55	55
56	56	56	56	56	56
57	57	57	57	57	57
58	58	58	58	58	58
59	59	59	59	59	59
60	60	60	60	60	60
61	61	61	61	61	61
62	62	62	62	62	62
63	63	63	63	63	63
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Records with the greatest airtel plays © 1998 Billboard/BBP Communications

R&B SINGLES A-Z

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The Divas Of Next Phase Offer A Little 'Piece Of Mind'

GIRL POWER: It's not every day that a single arrives on our desk that has the power to transport us to a place we've been before while at the same time demanding that we move forward. But that single has arrived: "Piece Of Mind" by Next Phase.

Released Oct. 13 on producer Tommy Musto's SubUrban label, "Piece Of Mind" is a divine piece of old-school garage splattered with deep house nuances; it also overflows with diva drama and stereo mixes by Musto, the Basement Boys, and DJ



by Michael Paoletta

Linda Jones, who recorded the R&B classic "Hypnotized"; that she was once signed to a production deal with Ric Wake; that she was a background vocalist for Celine Dion, Taylor Dayne, and Cathy Tricoli; and that hers was the incredible featured voice on "How High" by Redman & Method Man.

Since becoming business partners, the two have learned the power of wearing many hats. In addition to singing, writing, and producing, Bruner and Jones own their own publishing via Baby Bruner Music and Hypnotized Music, respectively; both go through ASCAP.

"For a songwriter, publishing is everything," says Bruner. "You have to own the rights to your own songs. As an artist, that's your leverage, your power. And if I've learned one thing, it's that you never give up on the game. In order to win, you have to stay in the game. You can't stand on the sidelines."

To that, Jones simply smiles and nods her head.

SWISS SWEETS: On Oct. 5, the Zurich-based ZAP Music debuted its first release, "House Hunters" by the Deep Bros. The garage-embellished collection of 16 tracks spotlights the deep production skills of DJ Pivino Arduini and Alessandro Oliviero who, in their homeland of Switzerland, are collectively known as Deep Bros.

Max in the clubland are, no doubt, aware of this taste-making duo. In the past two years, the two issued

numerous club tracks (on a variety of European labels) under the Deep Bros. moniker, including "Keep On Lovin' You" (featuring Barbara Tucker and Sabrina Armstrong), "Victim Of Love" (featuring Michelle Weeks), and "You Got It" (featuring Michael Watford), all of which are included on "House Hunters."

The album also features delectable new treats like "Ain't No Baby" and "The Key." What's most impressive about this duo's work is the obvious love the two have of vocal house music and how, if you think about it for a hot second, they're beating the New York-based pioneers of this sound at their own game.

Another Swiss import of merit arrived Oct. 5, this time via the Purple Music Inc. label, "South Funk Express" by Nick Morris. The follow-up to last year's European smash "Native Funk." Once again, Morris has created a house jam that stokes the fierce beat of the Deep Funk club and Dimitri From Paris disco.

BURN, BABY, BURN: With "Don't

Let This Moment End" scheduled for Nov. 3 release, Epic Records recorded artist Gloria Estefan is poised to sit atop the Hot Dance Music/Club Play chart for the sixth time.

Taken from her essential "gorilla" set, "Moment" now sports back restructurings from Hqs Hector, the U.K.-based Messy Boys, and the Los Angeles-based production team of Steven Nikolas and Brendon Sibley. But the big surprise is the remix by New York-based producer Paul Andrews and engineer Doug Mountain, who are known collectively as NYJD.

Under Andrews and Mountain's skilled and musical hands, the song's original disco-drenched spirit is not lost; it's wickedly intertwined with a sinewy undercurrent reminiscent of that Fatback track that kept us up all night long.

Now, get ready for this: The disc includes the bonus track "The '70s Moment Medley." Slickly arranged by Tony Moran, the 16-minute track is a disco lover's dream come true, with La Gio going the distance, injecting new life into a string of classics that includes Diana Ross'

"I Thought It Took A Little Time (But Today I Fell In Love)," Yvonne Elliman's "If I Can't Have You," Jackie Moore's "This Time Baby," Thelma Houston's "Don't Leave Me This Way," and Gloria Estefan's "Never Can Say Goodbye." The medley ends with "Don't Let This Moment End," hence its title. Glorious stuff, indeed.

CONSIDER THIS: On Oct. 17, in the middle of his weekly Saturday set at New York's Roxy nightclub and with the dancefloor filled to capacity, DJ Victor Calderone stopped the music and picked up the microphone. Something was on his mind.

With the room stunned in silence that the music had been switched off, Calderone began. He spoke of Matthew Shegoff, the University of Wyoming student who was brutally murdered for one reason: his sexuality. Calderone called for an end to ignorance and hatred. After adding that "it could have been any one of us in this room," he asked for a few moments of silence. In the words of Love To Infinity, "Pray for love."



JONES & BRUNER

Dove. Did we mention that Next Phase is made up of singer/songwriters Helen Bruner and Terry Jones, as well as Musto?

For those who haven't been keeping track, Next Phase scored a top 30 hit on Billboard's Hot Dance Music/Club Play chart in 1996 with "I Ain't Got Time." As for us, we'll never be able to forget Bruner and Jones' church-infused vocals on that track.

Well, it's nice to report that the two, who each reside in Philadelphia, have been keeping a busy schedule, even if it hasn't always been in their own backyard.

"It's not as if we've been in hibernation or anything," says Bruner. "We've been in the studio in Tokyo working with [Japanese artist] Akiko, who's signed to Bellissima Records, a subsidiary of Top Factory."

"We were writing, arranging, and producing some songs for her," adds Jones. "We've also been doing lots of jingles for commercials. Sisters gotta keep workin', ya know."

The partnership of Bruner and Jones began in 1994, when they met on a flight to London.

"We were on our way to partake in the International Assn. of African-American Music Conference," says Bruner. "And we just happened to strike up a friendship on the airplane."

During the seven-hour flight, they learned quite a bit about each other. Jones learned of Bruner's past, which includes writing, producing, and recording such early-'90s club hits as "Gimme Real Love" and "Missin' You" for Cardiac Vizion. As for Bruner, she discovered that Jones is the daughter of the late



OCTOBER 31, 1998

CLUB PLAY

1. THIS JOY VORRESSA MITCHELL RECORDING
2. DON'T LET THIS MOMENT END GLORIA ESTEFAN EPC
3. I'D LOVE TO BE YOUR DANCE PARTNER LINDA JONES & TOMMY BRUNER
4. I'D LOVE TO BE YOUR DANCE PARTNER LINDA JONES & TOMMY BRUNER
5. WRECK THIS DISCOTHEK ROGER S. LEE
6. LINDA JONES & TOMMY BRUNER

MAXI-SINGLES SALES

1. I'D LOVE TO BE YOUR DANCE PARTNER LINDA JONES & TOMMY BRUNER
2. I'D LOVE TO BE YOUR DANCE PARTNER LINDA JONES & TOMMY BRUNER
3. INDIAN SUMMER GOLF WITHIN STAYING
4. LOVE OF A LIFETIME COLLAGE
5. I LIKE THE WAY YOU DANCE HINES & PAUL

Billboard. Titles with letters after their names are based on club play or sales reported this week.

Words + Emotion Give Clark Urban Soul

NEW YORK—What do classic club songs like South Street Players' "Who? Keeps Changing Your Mind," Ceylea Jeffries' "Upon Your Heart," Chanelle's "One Man," Urban Soul's "Show Me," and Kimara Loveless' current smash "When Can Our Love Begin" have in common? In two words, Roland Clark.

In dance music, where lyrical maneuvers have a tendency to over-power (and often replace) lyrical integrity, Clark places just as much importance on the fine art of storytelling. And the policy remains the same whether he's writing for others or recording under one of his own monikers, Urban Soul and South Street Players. Indeed, the debut album from Urban Soul, "My Urban Soul," which the self-distributed King Street Sounds will release Nov. 30, is awash with words, rhythms, and emotion.

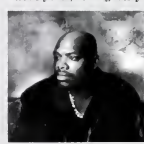
"Emotion in a song is everything," says Clark, who was raised in Farmville, Va., and now resides in New York. "That's why tracks don't really do it for me, unless the songs are intense. Words, that's how I grew up. They tell a story."

The album is a greatest-hits package of sorts and spotlights such club hits as "Until We Meet Again," "Set Me Free," "What Do I Gotta Do," "Love Is So Nice," and "Show Me," which climbed to No. 1 on the Hot Dance Music/Club Play chart in Billboard's Sept. 27, 1997, issue.

The album also features three

new songs: "Holdin' On," "Jump Into The Water," and "Don't Go Away," a bonus track.

More often than not, Clark sings the lyrics he writes, but when he doesn't, he enlists some of clubland's more fiery divas, including Latonya



CLARK

Hall, Shawnee Taylor, Jeffries, and Troggata Knox.

"You know, I don't really feel like a singer," says Clark. "I'm a songwriter first and a singer second. I get pleasure from having other people sing my songs. There are certain things my voice cannot do, so I can visualize in my head what I know needs to be done with the song. In that sense, other singers can bring out elements in my songs that my own voice can't."

Having such tastemaking remixer as David Morales, Satoshi Tomie, and Peter Dinklage of Club

69 fame) re-tweak some of the album's songs can't hurt either.

"Isn't that the point?" asks Rob Wunderman, label manager of King Street Sounds. "It's about a great artist like Roland Clark/Urban Soul, who may not be a household name everywhere. So we couple that with some hot remixers who might have the power to broaden the appeal of the entire project."

According to Wunderman, the appeal is already there in numerous countries. Both Virgin UK and Virgin Italy have options on the album, as do Jive (in the Benelux and Germany, Switzerland, and Austria), Happy Music (France), Max Music (Spain), and Scandinavian (Nordic regions).

In Japan, "My Urban Soul" was released June 22 on the Aves label.

Clark has been making club music since the late '80s, when he was teaching his thing out of College Studios in midtown Manhattan along with Phillip Damien, Calvin Gaines, and Cevin Fisher. "In retrospect, it was an incredible time," says Clark. "For the four of us, that studio was our home. It was our musical education."

At the time, Clark befriended several important dance-rocker musicians and producers, including Winston Jones and Paul Simpson.

On one particular Saturday night, he met Merin Bobb (currently senior VP at R&B Elektra) at the

(Continued on next page)

Friedman's Friends Work Out The Kinks On Kinkajou Tribute

BY JIM BESSMAN

NASHVILLE—He hasn't written songs in years, devoting his creative energy instead to a series of acclaimed murder-mystery novels. But some of the country songs that made Kinky Friedman infamous have been recorded by some of his famous friends for release as *Pearls In The Snow*—The Songs Of Kinky Friedman.

The Kinky tribute will be released Dec. 1 by Kinkajou Records, a Nashville-based label owned by Friedman

and Kacey Jones, the MCG/Curb artist and former leader of the group Ethel & the Shameless Hussies. Jones conceived and produced the 17-track project, which features Willie Nelson, Delbert McClinton, Asleep At The Wheel, the Geerzslows, Dwight Yoakam, Guy Clark, Marty Stuart, Tompall Glaser, Chuck E. Weiss, Lyle



FRIEDMAN

Lovett, Tom Waits, Friedman himself, former Texas Jewboys Billy Swan and Lee Roy Parnell, and a reunion of Friedman's original Texas Jewboys band.

"Most of the songs were written 25 years ago and have been lying in semi-solitude for decades," says Friedman, who is touring bookstores in support of *"Blat From The Past,"* his 11th mystery—starring himself—which has just been published by Simon & Schuster. "They're 'pearls in the snow' in that most peo-

ple are probably not familiar with them. But it's a highly interpretive CD: the artists all chose their songs and did them their way they wanted. And it's kind of nice to have a tribute album before you go to Jesus."

Jones, a longtime Friedman fan who can appreciate his irreverent sense of humor (her current album is titled *"Men Are Some Of My Favorite People,"* she says), "Said American," which Lyle sings, is another deeply moving piece. And *"Nashville Casualty And Life"* really tells it like it is about a lot of people who come to Nashville. It's also gotten the most

comments because of Lee Roy Parnell's singing. He outdoes himself and people think it's Merle Haggard."

Another standout is Delbert McClinton's version of "Autograph." "You've never heard Delbert sing like this before," says Jones, also singing out Marty Stuart's version of "Lady Yesterday," which he recorded just after attending Carl Perkins' funeral. "It's like there was a guardian angel or cosmic spirit guiding this project from the beginning," she says.

Missing in the talent pool are any female artists, though Friedman says k.d. lang was approached to do his immortal "Get Your Hands In The Oven And Your Buns In The Bed"—which, in 1974, earned him the National Organization for Women's Male Chauvinist Pig of the Year (*Continued on page 39*)

Cyrus Feels Lucky With 'Shot Full Of Love'; Terri Clark Takes On New Management

CHECKING UP: Billy Ray Cyrus, whose career has finally stabilized, thinks he may have cut his career album with his new Mercury Nashville release, *"Shot Full Of Love,"* due Nov. 3. ("Getting Keith [Steggall] and John Kelton to produce was a dream for me," Cyrus tells Nashville Scene. "My career has been totally backward. This is the kind of album some artists record first. It's the first time I've had the time.")

planned studio album, calling on the best writers in town and the A-team writers. This is the first time I've used the A&R department, in six albums."

The album is indeed full of solid songs, written by the likes of Stegall, Bob DiPiero, Al Anderson, Bob McDill, Billy Falcon, and Gary Harrison. The latter's composition, with Stegall, of "The American Dream" has some people already likening it to a country "American Pie."

"It's a strong, strong song," Cyrus says of the cut. "I would love for it to be a single, even though it's over four minutes long. But Gary also wrote 'Strawberry Wine,' so I think he knows what he's doing. 'American Dream' really hit me. It may be too much of a song to ever get heard."

He's clearly singing with a new confidence and maturity abounding in his voice. "I guess I'm figuring things out," he says. "I was finally ready to make the album that could be a career album for me."

He says one of the biggest factors that settled him down in all the media flap following his tumultuous debut with *"Achy Breaky Heart"* was a letter from Cash, unsolicited, to him in 1992 from Johnny Cash. In it, Cash advised the younger singer to stick by his guns and remember that Elvis Presley was subjected to the same kind of critical media barrage.

"In your case, as in Elvis'," Cyrus recites from the letter, "the good outweighs the bad."

"Mr. Cash really made me believe in myself," Cyrus says. "I was at a time when nobody else did. I'd always be grateful to him for that. That right there carried me some rough times. He didn't have to do that."

(Cash himself was released from Baptist Hospital in Nashville this week. It was his second hospitalization in a month. The first was for pneumonia; the recent visit was for a more thorough evaluation of his treatment for *Shy-Drager syndrome*.)

Cyrus also says he has been voted the people's favorite "Milk Mustache" subject in a poll by Bostell Worldwide, the agency responsible for the "Got Milk?" print ads. "They actually use yogurt in the pictures," Cyrus says. "Milk wouldn't show up."

PEOPLE: Terri Clark signs with Fitzgerald-Hartley for management and with the William Morris Agency for exclusive booking. Larry Fitzgerald will manage, and the William Morris Agency's Keith

(Continued on page 36)



CYRUS



by Chet Flippo



The Isaacs Have A New Album Of Bluegrass/Gospel On The Horizon

BY DEBORAH EVANS PRICE

NASHVILLE—The past year has been a busy one for the Isaacs. In April they won an Gospel Music Assn.'s first Dove Award in the new bluegrass category for their last album, "Bridges." And Sonya Isaacs Surett has signed a solo deal with Lyric Street—Vince Gill is producing—that will allow her to continue recording with her family.

So, expectations are high for their upcoming Horizon album, "Increase My Faith." Crossroads Marketing, the Asheville, N.C.-based company that handles marketing for the Seals, Horizon, and Parable labels, is launching a multilevel marketing campaign that will promote the act to Southern gospel, bluegrass, and mainstream country markets. The album, due Nov. 24, will also have mainstream distribution through Select-O-Hits in Memphis.

"We're excited. Their visibility is currently at an all-time high," says

Michael Conley, director of distribution and sales for Crossroads Marketing. "They are featured in the [Bible] Homecoming videos. They continually get asked back to the Grand Ole Opry, and they are getting more TNN appearances."

Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati, says

the Isaacs sell well and agrees that the visibility should help propel their new release. "Bridges did really well," he says of their previous release, "but obviously the more exposure an artist gets, the better their album is going to come out."

Based in La Follette, Tenn., the group consists of Lily Fishman Isaacs; her husband, Joe (soon to retire); oldest child Ben; daughters Sonya and Rebecca; Sonya's husband, Tim Surett; and Rebecca's husband, John Bowman. The group recorded for Morningstar before signing with

(Continued on page 33)



THE ISAACS



During this holiday season of joy and sharing, the Air Force and artist Martina McBride have a special gift for you and your listeners. It's a free hour-long program featuring Martina singing songs of the season from her CD *White Christmas* and contemporary selections from her CD *Evolution*. We think you'll enjoy this holiday collection and personal interview with Martina. If you are a licensed station and you'd like to receive your own copy of *The Gift V*, give us a call at (210) 652-3937.



COUNTRY COUNTRY

by Wade Jensen

RINGING UP THE BELLES: With Greatest Gaieties on Top Country Albums, Dixie Chickies finish their biggest retail week, as "Wide Open Spaces" (Monument) enters its 38th chart week. Up more than 4,000 scans over the previous week, that title moves 67,500 units to hold at No. 2 on the country record and rises 14-10 on The Billboard 200. The Chickies' previous high, 86,000 units, came two weeks ago on the heels of the Country Music Assn. Awards telecast (Billboard, Oct. 17).

Total audience estimates to date for the first three single releases from "Wide Open Spaces" show more than 68 million impressions: "I Can Love You Better" logs more than 6 million, "There's Your Trouble" turns in 17 million, and the title track tallies more than 40 million. On Hot Country Singles & Tracks, "Wide Open Spaces" gains 469 plays to jump 7-3, with airplay at each of our 164 monitored signals. In the track's history, two Dallas stations account for the most plays, as Susquehanna Broadcasting's KPLX and CBS Radio's KYNG are the overall airplay leaders, with 15.6 and 17.6 plays to date, respectively. Airplay leaders this week are KFLX (50 plays); WRNS New Bern, N.C. (43 plays); WNKT Charleston, S.C. (43 plays); and WAMZ Louisville, Ky. (42 plays).

The accompanying videodisc for "Wide Open Spaces" finishes with 31 plays on Jones Satellite's Great American Country and 28 plays on CBS Cable's CMT.

Watch for another sales spike for the album Thanksgiving week. Dixie Chickies stop "The Tonight Show With Jay Leno" Nov. 23.

CHRISTMAS UPTOWN: As the chill of autumn settles in across much of the nation, Vince Gill's "Breath Of Heaven—A Christmas Collection" (MCA Nashville) shows signs of the first frost with Paecester honors on Top Country Albums, where it gains 60% to rise 40-35. Gill's new set features Patrick Williams & His Orchestra and revisits such jorjial airplay leaders as "Winter Wonderland" and "It's The Most Wonderful Time Of The Year" and surrenders Christmas perennial "O Holy Night" and "O Come All Ye Faithful" in equal measure. "Breath Of Heaven" is being worked at Christian retailers by Sparrow and shows 19-10 on this issue's Honky-Tonk Contemporary Christmas albums chart.

HONKY-TONK HEROES LIKE ME: With a new set of mostly reflective and mature themes, Travis Tritt takes Hot Shot Debut honors on Top Country Albums, as "No More Looking Over My Shoulder" bows at No. 15 with more than 12,000 scans and opens on the big chart at No. 119.

Meanwhile, the lead single from the new set, "I'll Not Lose You," gains 171 plays to hold at No. 33 on Hot Country Singles & Tracks. With approximately 12 million audience impressions, airplay is detected at 156 monitored stations, including KBQZ Kansas City, Mo.; WTVK Knoxville, Tenn.; WXIC Augusta, Ga.; and WKJN Baton Rouge, La. New airplay is heard at five stations, including KKAT Salt Lake City and KKJY Des Moines, Iowa.

FRIEDMAN'S FRIENDS WORK OUT THE KINKS ON KINKAJOU TRIBUTE

(Continued from page 31)

Award—"but she passed on the project, leaving us with what I like to call my own personal gay men's choir!"

Jones notes that Glaser at least had "a vision of the song with an all-female band. She also adds that Friedman gave her total freedom in producing the album, though he did contract the participants.

Says Friedman, "As a Jewish president of Kinkajou Records—which is named after a South American mammal—I drew up a participation agreement that said, 'Trust

me: I promise I will not fuck you. Sign on the line. I gave it to Willie on the golf course, and he signed it, 'Willie Nelson. Please Fuck Me!'"

Nelson's version of "Wide Open Spaces" was the only one. Says Friedman, "I was a great record producer of admission" and is bound to get paid on KJET Austin, Texas, where "Nobody but Kinky could have pulled this off," he says. (Incidentally, the Gezzlinzlaus, who recorded "Twist" for "Pearls In The Snow," recorded Friedman's "People Who Read People Magazine" for their own album "Blah Blah Blah.")

Kinkajou is also direct marketing the title through its own toll-free number, with orders being filled through "Nobility" in Lebanon, Tenn. In addition to the \$19.95 CD or \$14.95 cassette, callers can buy the previously issued "Kinky Friedman & Friends" videocassette and Kinky accessory merchandise such as his Kinky Friedman Hair America Bandana Street Bag.

Sixty-second TV spots promoting the album start on selected cable stations in February; and Jones says that numerous talk radio shows where interviews with Friedman will be featured. Friedman's World Wide Web site will be used for both domestic and international sales, tying in with his international following on his books.

Additional retail but is geared toward direct marketing for the time being.

"I've also kicked around the idea of doing volume 2 with all females, because there are plenty of good songs left in the 300-some-some Kinky treasures. Like if you see a pearl lying on top of the snow, you might walk past it accidentally. But they need to be heard, because if people think Kinky's just 'They Ain't Makin' Jews Like Jesus Anymore,' they'll be surprised to find he's the sweetest, softest and yet he's ever known—as well as a guff curmudgeon."

Friedman's only concern now is that if "Pearls In The Snow" does as well as they think it might, "There may one day be a clamoring for the Kinkster to return to the stage and suit up in armor to do battle with the Anti-Hank Kinky's nickname for Garth Brooks) for the future of God and country music!"

Conway says the group is also receiving a push at mainstream retail. "I've seen the reviews My Faithn will be the featured piece of product for a Christmas promotion we're doing with MusiCass, Sam Goody, and On Cue," says Conway. "They will be bringing Southern gospel and bluegrass gospel in for the first time, and the Isaacs led the way."

THE ISAACS

(Continued from page 31)

Horizon in 1993. "Increase My Faith" is their fourth project for the label.

Father Joe hails from the Kentucky mountains, the youngest of 17 children. Lily was born in a French army relief camp in Germany, and her parents fled to the United States to escape the Holocaust. She came to the U.S. and by the time she met Joe in the late '60s at a Greenhills Village club in New York, she was recording folk music for Columbia as part of a duo, Lily & Maria. Joe was a country/bluegrass musician on Decca in the '60s.

"I've heard people say we're like mixing cup beans and lasagna," Ben says of the group's eclectic musical range. "We've been called benjamins because Dad's a hillbilly and Mom's Jewish, or [we're] called kosher hillbillies. We've been called everything."

Why did they decide to concentrate mostly on Southern gospel areas? "Personal conviction," says Isaac. "Dad's older brother was killed in a car wreck in 1970. They had a get-together at the church after he was killed, and that night both my parents got saved. They accepted Christ, and after that they started singing gospel music and being a ministry."

The songs on "Increase The Faith" carry that ministry into the secular. "Some of it is pretty hard-nosed bluegrass," says Isaacs. "We have our own style. It's acoustic music with country vocals and tight harmonies." The group is self-managed, has its own publishing company through BMI, and is booked by Ed Harper of

Harper & Associates.

"Probably 70% are Southern gospel dates and 30% bluegrass," says Isaacs. "We drew a really good crowd at Dollywood. We had a packed house and got standing ovations." The Isaacs will be looking to focus on the Southern gospel and bluegrass markets. The initial single, "I Come To Take You Home," was released Oct. 5 to more than 1,200 Southern gospel stations on the Crossroads Airplay Playlist. "I Need Jesus" and "Ye Men Of Galilee" will be serviced to more than 900 bluegrass stations via the November "Prime Cuts Of Bluegrass" compilation.

The Isaacs will also do gospel on "Sunday In The South," a syndicated radio show produced by Mark Ferguson at WSSL Greenville, S.C. "We're keying in on country stations and their Sunday shows," says Conway. "My whole contention is if we can get some airplay on Sunday morning on a powerhouse country station like WSOX in Charlotte [N.C.], we're going to reach more listeners than all week long on some 600-watt AM Southern gospel station."

Conway says the group is also receiving a push at mainstream retail. "I've seen the reviews My Faithn will be the featured piece of product for a Christmas promotion we're doing with MusiCass, Sam Goody, and On Cue," says Conway. "They will be bringing Southern gospel and bluegrass gospel in for the first time, and the Isaacs led the way."

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Title (Publisher) — Licensing (or) Sheet Music	
21 28 CENTS (Golden Plains, SOCA/Northern)	21 EVERYTHING'S CHANGED (The Cowboys)
22 ABSENCE OF THE HEART (In Progress, Star)	22 GLASS CITY (The 1960s, BMI)
23 ACAP/100 (The 1960s, BMI)	23 GLASS CITY (The 1960s, BMI)
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Billboard[®] TOP COUNTRY ALBUMS

OCTOBER 31, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan[™]

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE	PEAK POSITION
1	1	50	SHANIA TWAIN	★ ★ ★ ★ ★ No. 1 ★ ★ ★ ★ ★	1	COME ON OVER	1
2	2	38	DIXIE CHICKS	★ ★ ★ ★ ★ GREATEST GAINER ★ ★ ★ ★ ★	2	WIDE OPEN SPACES	2
3	3	3	ALAN JACKSON	ARISTA NASHVILLE 18864 (10 9615 98)	1	HIGH MILEAGE	1
4	4	5	FAITH HILL	WARNER BROS. 40790 (10 9615 98)	1	FAITH	2
5	5	8	ALABAMA	ACA 11311 (10 9615 98)	1	FOR THE RECORD-41 NUMBER ONE HITS	1
6	7	22	SOUNDTRACK & CAPTOL	33422 (10 9615 98)	1	HOPE FLOATS	1
7	6	40	REBA MCKENTRE	WCA NASHVILLE 77031 (10 9615 98)	1	IF YOU SEE HIM	2
8	10	14	MARK WILLS	HEMPST 53617 (10 9615 98)	1	WISH YOU WERE HERE	8
9	8	72	TIM MCGRAW	CUMM 77186 (10 9615 98)	1	EVERYWHERE	3
10	11	30	BROOKS & DUNN	ARISTA NASHVILLE 13085 (10 9615 98)	1	IF YOU SEE HIM	4
11	12	11	GARTH BROOKS	CAPTOL 56999 CAPTOL NASHVILLE (10 9615 98)	1	SEVENS	3
12	9	13	VINCE GILL	WCA NASHVILLE 70017 (10 9615 98)	1	THE KEY	3
13	14	21	TRISHA YEADEW	WCA NASHVILLE 70022 (10 9615 98)	1	WHERE YOUR ROAD LEADS	4
14	13	12	LYLE LOVETT	CUMM 11831 (10 9615 98)	1	STEP INSIDE THIS HOUSE	4
15	NEW	1	TRAVIS TRITT	WCA NASHVILLE 77022 (10 9615 98)	1	NO MORE LOOKING OVER MY SHOULDER	15
16	15	28	GEORGE STRAIT	ATLANTIC 77020 (10 9615 98)	1	ONE STEP AT A TIME	1
17	16	24	LEANN RIMES	CUMM 77001 (10 9615 98)	1	SITTING ON TOP OF THE WORLD	2
18	11	31	JO DEE MESSINA	WCA NASHVILLE 13086 (10 9615 98)	1	MY ALRIGHT	6
19	18	14	GARTH BROOKS	CAPTOL 56999 CAPTOL NASHVILLE (10 9615 98)	1	THE UNITED STATES	3
20	19	12	DIAMOND RAY	ARISTA NASHVILLE 13086 (10 9615 98)	1	UNBELIEVABLE	4
21	NEW	1	BILL ENGvall	WARNER BROS. 40790 (10 9615 98)	1	DORNING	21
22	20	21	LEE ANN WORMACK	DECCA 70044 NASHVILLE (10 9615 98)	1	SOME THINGS I KNOW	20
23	21	22	BROOKS & DUNN	ARISTA NASHVILLE 13085 (10 9615 98)	1	THE GREATEST HITS COLLECTION	2
24	26	60	MARTINA MCBRIDE	ACA 11311 (10 9615 98)	1	EVOLUTION	3
25	23	16	CLAY AIKEN	ARISTA NASHVILLE 13086 (10 9615 98)	1	ULTIMATE COUNTRY PARTY	12
26	24	14	VALENTI	WARNER BROS. 40790 (10 9615 98)	1	GREATEST HITS	3
27	28	1	WILLIE NELSON	ISLAND 32548 (10 9615 98)	1	TEATRO	12
28	27	1	VARIOUS ARTISTS	ARISTA NASHVILLE 13086 (10 9615 98)	1	TAMMY WYNETTE REMEMBERED	12
29	26	11	TRACY LAWRENCE	ATLANTIC 73127 (10 9615 98)	1	THE BEST OF TRACY LAWRENCE	13
30	34	33	TRISHA YEADEW	(SONGBOMBS) A COLLECTION OF HITS	1	TRISHA YEADEW	1
31	11	11	TEEN CLARK	ARISTA NASHVILLE 13085 (10 9615 98)	1	HOW I FEEL	19
32	33	32	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	LEANN RIMES	1
33	16	8	AARON TIPPIN	WCA NASHVILLE 70022 (10 9615 98)	1	WHAT THIS COUNTRY NEEDS	3
34	25	30	BLACKHAWK	BLACKHAWK 4 — THE SKY'S THE LIMIT	25	BLACKHAWK	25
35	40	—	VINCE GILL	WCA NASHVILLE 77031 (10 9615 98)	1	IF YOU SEE HIM	15
36	35	38	KENNY CHESNEY	ACA 11311 (10 9615 98)	1	I WILL STAND	10

Albums with the greatest sales gain this week. *According to Industry Act, of Income (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a separate symbol (see below). For boxed sets and double albums with a running time that exceeds two hours, the RIAA multi-platinum symbol is used. *Albums indicated by P are available. Most tape prices for BMA and WEA labels, as suggested lists. Tape prices marked CD, are equivalent to cassette prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates largest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. *Indicates past or present Heatseeker title. © 1998, Billboard/RIAA Communications and SoundScan, Inc.

Billboard[®] Top Country Catalog Albums

OCTOBER 31, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan[™]

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE	PEAK POSITION
1	1	1	GARTH BROOKS	ATLANTIC 77020 (10 9615 98)	1	THE HITS	165
2	1	1	SHANIA TWAIN	WCA NASHVILLE 77022 (10 9615 98)	1	THE WOMAN IN ME	193
3	1	1	LEANN RIMES	CUMM 77001 (10 9615 98)	1	BLUE	191
4	1	1	ALAN JACKSON	ARISTA NASHVILLE 18861 (10 9615 98)	1	THE GREATEST HITS COLLECTION	156
5	1	1	HANK WILLIAMS, JR.	CUMM 77031 (10 9615 98)	1	GREATEST HITS, VOL. 1	229
6	1	1	PATSY CLINE	WCA NASHVILLE 77031 (10 9615 98)	1	12 GREATEST HITS	604
7	1	1	WILLIE NELSON	COLUMBIA 64184 (10 9615 98)	1	SUPER HITS	219
8	1	1	CHARLIE DANIELS	WCA NASHVILLE 77031 (10 9615 98)	1	SUPER HITS	200
9	1	1	SHANIA TWAIN	HEMPST 53617 (10 9615 98)	1	SHANIA TWAIN	103
10	1	1	DEANA CARTER	CAPTOL NASHVILLE 37514 (10 9615 98)	1	OH! I SHAKE MY LEGS FOR THIS	111
11	1	1	HANK WILLIAMS	WARNER BROS. 40790 (10 9615 98)	1	20 OF HANK WILLIAMS GREATEST HITS	53
12	1	1	TIM MCGRAW	CUMM 77186 (10 9615 98)	1	NOT A MOMENT TOO SOON	29
13	1	1	JOHNNY CASH	COLUMBIA 64184 (10 9615 98)	1	SUPER HITS	82

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE	PEAK POSITION
1	1	1	TRAVIS TRITT	WCA NASHVILLE 77022 (10 9615 98)	1	GREATEST HITS — FROM THE BEGINNING	157
2	1	1	ROY ORBISON	COLUMBIA 62755 (10 9615 98)	1	SUPER HITS	99
3	1	1	VINCE GILL	WCA NASHVILLE 13047 (10 9615 98)	1	WHEN LOVE FINDS YOU	224
4	1	1	JOHN DENVER	WCA 13374 (10 9615 98)	1	JOHN DENVER'S GREATEST HITS	78
5	1	1	THE CHARLIE DANIELS BAND	WCA NASHVILLE 77031 (10 9615 98)	1	A DECADE OF HITS	462
6	1	1	VARIOUS ARTISTS	WCA NASHVILLE 77031 (10 9615 98)	1	THE BEST OF COUNTRY SINGS THE BEST OF COUNTRY	78
7	1	1	GEORGE STRAIT	ATLANTIC 77020 (10 9615 98)	1	SUPER HITS	385
8	1	1	CLAY AIKEN	WARNER BROS. 40790 (10 9615 98)	1	PURE COUNTRY (SOUNDTRACK)	317
9	1	1	VINCE GILL	WCA NASHVILLE 13047 (10 9615 98)	1	THE GREATEST HITS	106
10	1	1	PATSY CLINE	WCA NASHVILLE 77031 (10 9615 98)	1	THE PATSY CLINE STORY	235
11	1	1	GEORGE STRAIT	ATLANTIC 77020 (10 9615 98)	1	GREATEST HITS VOLUME 2	555

Catalog albums are 2 years old or older than their last release. Box sets are 100 or more releases old. Total Chart Weeks shown indicates combined weeks as supported by Top Country Albums and Top Country Catalog. *Reaching into sales data of previous years. *Indicates past or present Heatseeker title. © 1998, Billboard/RIAA Communications and SoundScan, Inc.

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER'S NOTE: A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	TITLE
1	1	7	VARIOUS ARTISTS	32 JAZZ 52007	***No. 1*** JAZZ FOR THE QUART TIMES
2	2	50	OLIANA KRALL	IMPULSE! 2336P	LOVE SCENES
3	3	18	VARIOUS ARTISTS	JZ RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
4	4	5	MICHAEL FEINSTEIN	CONCORD JAZZ 4549/CONCORD	MICHAEL & GEORGE FEINSTEIN SING DERSHAW
5	5	4	JOHNNA REYNOLDS	WARRNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
6	7	5	CYRUS CHESTNUT	ATLANTIC 83140	CYRUS CHESTNUT
7	9	5	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	WARRNER BROS. 47052	TOKYO '96
8	8	18	VARIOUS ARTISTS	VARIOUS ARTISTS	FABULOUS SWING COLLECTION
9	17	6	DANILO PEREZ	IMPULSE! 2769P	CENTRAL AVENUE
10	21	6	JOE LOVANO	BLUE NOTE 33114/GRP	THE FASCINATION EXTENSION ONE
11	10	48	SAUNDERS	VARIOUS ARTISTS	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 3
12	13	49	HARRY CONNICK, JR.	VARIOUS ARTISTS	ENDLESS MILES
13	11	22	VARIOUS ARTISTS	WARRNER BROS. 47052	HIGHER OCTAVE JAZZ 45262/HIGHER OCTAVE
14	12	9	JOHN SCOFIELD	VERVE 529979	A GO GO
15	16	7	VARIOUS ARTISTS	GRP 9861	PRICELESS JAZZ SAMPLER
16	17	5	RUSSELL MALONE	IMPULSE! 2756P	SWEET GEORGIA PEACH
17	NEW	1	KYLE EASTWOOD	COLUMBIA 41168	FROM THERE TO HERE
18	NEW	1	ROSEMARY CLOONEY/THE COUNT BASIE ORCHESTRA	CONCORD JAZZ 4549/CONCORD	AT LONG LAST
19	RE-ENTRY	1	LOUIS ARMSTRONG	GRP 9872	PRICELESS JAZZ
20	NEW	1	MAYNARD FERGUSON & BIG BOU NOUVEAU	CONCORD JAZZ 4549/CONCORD	BRASS ATTITUDE
21	22	2	KEVIN MAHOOGAN	WARRNER BROS. 47052	MY ROMANCE

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER'S NOTE: A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	TITLE
1	1	3	WILL DOWNING & GERALD ALBRIGHT	VERVE 52953/VERVE	PLEASURES OF THE NIGHT
2	2	48	KENNY G	ARISTA 18991	KENNY G GREATEST HITS
3	3	5	RICK BRAUN	ATLANTIC 831410	FULL STRIKE
4	6	37	DOWN TO THE BONE	NU GROOVE 304	FROM MANHATTAN TO SIXTEN
5	4	20	GEORGE BENSON	GRP 9866	STANDING TOGETHER
6	5	19	FOURPLAY	WARRNER BROS. 46921	4
7	10	28	KEIKO MATSUI	COUNTDOWN 1775/50L	FULL MOON AND THE SHIRAZ
8	8	18	MARC ANTOINE	NYC 9262P	MADRID
9	NEW	1	VARIOUS ARTISTS	KSP 9009	KSP SAMPLER FOR AIDS RELIEF VOLUME 9
10	7	10	MEDESKI MARTIN & WOOD	BLUE NOTE 9301/CAPITOL	COMBUSTICATION
11	9	2	WAYMAN TISDALE	ATLANTIC 83129	DECISIONS
12	11	9	WALTER BEASLEY	SHAWNEE 5040	FOR YOUR PLEASURE
13	12	4	ERIC MARIENTHAL	I.E. MUSIC 56774/VERVE	WALK TALL
14	14	4	GEORGE DUKE	WARRNER BROS. 47073	AFTER HOURS
15	15	3	RUSSELL FREEMAN & CRAIG CHAIKOFF	PEAK 1130/STARDUST HILL JAZZ	FROM THE BREDWOODS TO THE ROCKIES
16	16	7	BONEY JAMES	WARRNER BROS. 46546	SWEET THING
17	25	3	BOBBY CALDWELL	SH-ORINE 9130	TIMELINE — THE ANTHOLOGY PART 1
18	21	8	AL DI MEOLA	TELARC 83433	THE INFINITE DESIRE
19	15	9	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 33	SO WHAT
20	16	4	CANDY OULFER	NOR ENCODED 10054	THE BEST OF CANDY OULFER
21	19	18	LEE RITTENOUR	I.E. MUSIC 56709/VERVE	THIS IS LOVE
22	NEW	1	KIRK WHALLUM	WARRNER BROS. 47113/WARRNER BROS.	THE GOSPEL ACCORDING TO JAZZ CHAPTER 1
23	17	13	BELA FLECK AND THE FLECKTONES	WARRNER BROS. 46996	LEFT OF COOL
24	22	4	JEFF LORBER	TELARC 83433	MOONLIGHT
25	20	3	TUCK & PATTI	WINDHAM HILL 11336	PARADISE FOUND

Albums with the greatest sales gains this week. * Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For details and double album with a bonus time that exceeds two hours. ** RIAA's indicates vinyl editions. *** indicates past or present live performance. © 1998, Billboard/IMP Communications, and SoundScan, Inc.

Artists & Music

Leni Stern Gathers A Folk Jazz-Tinted 'Recollection'

JOURNEYWOMAN: Two years ago, guitarist Leni Stern decided to form her own record label. "With all the media available, the computers, and online record stores, it's opened up a lot of opportunities for independent artists and labels," explains the ebullient Stern. "As an artist, it is nice to see the product through from the beginning to end. I have a say in the music, the packaging, and the way my music is marketed. Simply, I have control."

STERN

The first release on Leni Stern Recordings (LSR) was 1997's "Black Outlaw." It was a first for Stern in more ways than one, in that it was also



by Steve Graybow



her first album to feature predominantly vocal, folk-influenced songs. "I think every guitarist likes to sit down and sing with their instrument," she explains. "It is also a way to get closer to your listener. It's more of a direct conversation because you are expressing something, addressing the subject of your songs in a very direct way."

"Recollection," Stern's latest outing (due Tuesday [27] from LSR), is a compilation of tracks culled from her

past 13 years as a recording artist. Several instrumentals that originally appeared on the Lipetick and Enja labels are featured along with new material recorded specifically for the project. True to her indie aesthetic, Stern fills the package with her own extensive liner notes, providing remarkably candid insight into the often fragile, emotionally charged stories behind her music.

"I always liked to sing the blues," explains Stern. "I'm German, and Germans have an incredible fondness for the blues. But since my life experience is so different from that of [bluesman] Lightnin' Hopkins, I sing blues that reflect my own life and generation." Those reflections include meditations on Stern's childhood in

(Continued on next page)

DIANA KRALL

Have yourself a merry little Christmas

A 1999 CD release

8-SONG EP

DIANA KRALL

Impulse! 2336P

A 1999 CD release

A 1999 CD release

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A 1999 CD release

Produced by Tommy Lipuma and Johnny Mandel

IN STORES NOVEMBER 3rd

Contact your IMP! representative for P.O.

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OCTOBER 31, 1998

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Songwriters & Publishers

ARTISTS & MUSIC

Bob Thiele Jr. Back On Writing Track After A&R Stint, A Legend's Son Has Renewed Success In Songcraft

BY IRV LIGHTMAN

N.Y. YORK—Bob Thiele Jr. was immersed in the glow of fame long before his career as a songwriter featured his own claim to the famous.

Thiele grew up in New York as the son of the late Bob Thiele. The elder Thiele was a legendary A&R man, jazz producer, and songwriter; he was co-author with George David Weiss of the ardent feel-good anthem "What A Wonderful World." The younger Thiele says he was "fortunate to have been there" with his dad so many times.

"I met John Coltrane," he says. "I saw met Jack [Joplin] with Big Brother in 1967 in San Francisco. I hung out with Frank Zappa and George Martin at [a sometime international conference booked by Billboard]. I was at a recording session at Duke Ellington and Count Basie. I even went to a Yankees game with Louis Armstrong once. One of the first guitars I ever played was Lucille in B.B. King's dressing room at the old Village Gate. Wow, right?"

In his own creative right as a composer and sometimes lyricist, Thiele had a flourishing songwriting career in the early '90s. In the

space of two years, his material was recorded by the likes of Ray Charles, Bonnie Raitt, Pop & Mavis Staples, Aaron Neville, Joe Cocker, and Bette Midler. But an attempt to move into what he believed to be "inevitable" new directions proved unproductive.

Thiele, 43, who now lives in Beverly Hills, Calif., says that his success as a songwriter "led to what was, for me, the inevitable destination—an A&R gig at EMI Records."

"For obvious reasons, I had a romantic vision of the whole concept of A&R," he adds. "But when I entered the corporate structure at EMI, I found the job to be very different from what I had imagined it would be. I believed that A&R in our time could be what it was during my father's era. No such luck. It became a difficult job that was further compounded by my dad's illness [he died in January 1996]. I had lost my focus as a writer, and life at EMI was not working out. But in the end, I came through it, stronger and more confident in the ideal of making music that matters."

Thiele, an ASCAP-cleared writer, says his four-year publishing arrangement with Warner/Chappell ended earlier this year after they were unable to negotiate a new deal. He currently has no publisher affiliation.

But, Thiele notes, his renewed vogue as a songwriter is beginning to pay off. In November, a song he

co-wrote with Dillon O'Brian and Phil Roy, "How Do I Deal," will be released as the first single and end the year for the film "I Still Know What You Did Last Summer," with actress Jennifer Love Hewitt singing the song for David Foster's 143 Records.

Early next year, Curtis Stigers' debut album will come out on Columbia with several songs co-written by Thiele, who also co-produced the album with Ed Cherney. Last May, Thiele recorded a live album with French hip-hop star MC Solaar at the Olympia Theatre in Paris for EastWest Records.

"Our collaboration went so well," he says, "chances are good we'll be working together on his next studio album in January."

During the early '90s, Thiele co-authored material appearing on several platinum albums, including Joe Cocker's "Across from Midnight" ("The Last One to Know"), Bonnie Raitt's "Longing In Their Hearts" ("You"), and Aaron Neville's "The Grand Tour" ("My Brother, My Brother").

"In the process of reinventing myself," Thiele says, "I have come to feel even more connected to my father's legacy. I think there is little method to his genius—he followed his heart and approached everything with a childlike enthusiasm. If I can keep an iota of that, how lucky I am. And right now, I'm feeling pretty fortunate. I may not know where it's all going, but I'm having fun."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS FRIED

"ONE"
Written by James Hetfield and Lars Ulrich
Published by Creeping Death Music (ASCAP)

Classical music and heavy metal might not seem like compatible genres, but to four talented cello players in Finland, the fusion made sense. Metal fans Eicca Toppinen, Masi Lajla, Antero Manninen, and Paavo Leinonen formed the group Apocalyptica and have released two albums on Mercury: their 1997 debut, "Apocalyptica Plays Metallica By Four Cellos," and their current release, "Inquisition Symphony." Their first album was made up entirely of Metallica songs, and the follow-up features songs made popular by acts like Faith No More, Pantera, and Sepultura, along with such originals as Toppinen's

composition "Harmageddon." As Metallica fans, they couldn't resist covering additional Metallica tunes on the new record, including "One," Metallica's version of the song staged on the Hot 100 for 15 weeks, peaking at No. 35 in April 1989.

Apocalyptica's Eicca Toppinen says the group almost recorded "One" for its first debut album. "We couldn't make it. We thought it was too difficult. It's too fast," Toppinen says.

"When we made the first album, we didn't have enough good heavy-metal technique. Later on, we decided to try it because it was a big dream to play the greatest work of Metallica. Then we tried it, and we found it was possible to play [it] for the album, and that it's possible to play live."

Why does Toppinen think Metal-

lica songs lend themselves so well to the cello? "Metallica songs, especially the old material, are melodic enough," he says. "All the good metal music is growing in the time, and all the songs are like long stories. They are not, just two riffs you play so many times. The songs have enough melody lines, especially the bottom lines are very interesting. His was with a good foundation for the cello is good for metal playing because you can play low enough and also high enough for all the guitar solos."

According to Toppinen, Metallica appreciates Apocalyptica's take on its tunes. "They really love it," he says. "They really like our versions of their songs. They had wanted us to play on their new album but weren't able to coordinate it, but maybe in the future something will happen."



NO. 1 SONG CREDITS

THE HOT 100
THE FIRST NIGHT — Janelle Monáe, T. Savage, M. McDonald, P. Sawyer — So So Def/ASCAP
EMI April 1998, No. 10

HOT COUNTRY SINGLES & TRACKS
HONEY, I'M HOME — Shania Twain, Robert John Lange — Songs Of Polygram Int'l/BMI, Loco Echo/BMI, Zomba/ASCAP

HOT R&B SINGLES
PUSHIN' PAPER — Ice Cube, Shorty B, John W. — Gangsta Boogie/ASCAP
WEBSIDE — The Roots/ASCAP, Chocolate Thunder/ASCAP

HOT RAP SINGLES
JUST THE TWO OF US — Will Smith, Bill Withers, W. Sallat, R. MacDonald — Columbia/ASCAP

HOT LATIN TRACKS
ESPERANZA — Enrique Iglesias, Chino Carrasco — EMI April/ASCAP

The Tale Of The Foxes And The 'Mockingbird'; Sweet Honey's 25th

TIMELESS DUET: In noting the death Sept. 18 of songwriter/artist Charlie Fox, EMI Music Publishing's resident archivist Alan Warner has told the story of Fox's biggest hit, "Mockingbird."

"On a day in early 1963," writes Warner, "Sweet Records owner Juggy Murray was just leaving the Turf Building in the Bronx when The Brill Building in New York where he was stopped in the street by Charlie Fox and his sister Inez, who told him that they had a hit song."

"My Brother" invited them to walk over with him to his office at 1650 Broadway. Charlie was carrying a guitar with a broken string, and when they arrived, the door closed, the door sat and sat behind his desk, motioning them to let him hear what they felt so certain was a smash. The song...based loosely on an old nursery rhyme [was] worked...up as a call-and-response number. Charlie began with 'Mock,' answered by Inez singing, 'Yeah.' Then Charlie, 'Bird'; Inez, 'Yeah'; Charlie, 'Bird'; Inez, 'Yeah'; and so on."

Warner says Murray was instantly sold on the siblings and the song. "Picking up the phone, he asked Bert Keyes to write an arrangement, while insisting that the simplicity of the Foxes' style be maintained." Murray, "convinced that he could have another hit," turned in the making, decided to bill Inez as a solo artist, even though Charlie was prominent on all their subsequent singles."

Eventually released on Murray's Sue label affiliate Symbol, the recording started its great R&B chart ascent in June 1963. "The Foxes became one of the first R&B acts to tour European clubs in the '60s, and they were so popular on their first visit that they were invited back just a few months later to join a Rolling Stones tour."

"Mockingbird," among the Sue copyrights by Fox published by EMI Music, was also a top five hit in 1974 in a duet by James Taylor

and his then wife Carly Simon. In 1985, Inez, now Los Angeles resident, and her brother were reunited at the Rhythmic & Blues Foundation Awards at the Hollywood Palladium.

SWEET SILVER: Celebrating its 25th anniversary, a capella record Sweet Honey's Rock is about to have its first songbook on the market. The book has full transcriptions of 20 Sweet Honey In The Rock songs. The book, published by Chicago-based Third World Press, was edited by group member Ysabe Barnwell and

includes a forward by Harry Belafonte. List price is \$24.95. The act's silver anniversary is also being celebrated by 25, an album

released Oct. 20 by Ryko.

ASCAP WORKSHOP: The 1999 ASCAP/Lester Hill West Coast Songwriters' Workshop begins the week of Jan. 11; sessions are held two nights a week for a total of four weeks at ASCAP's L.A. headquarters. Geared for advanced songwriters, the workshop was renamed in 1995 to honor the late music publisher and ASCAP board member. Nov. 30 is the deadline for submissions. Submit a tape containing two original songs along with typed or neatly written lyric sheets, a brief bio, and a written explanation on why one wishes to participate to ASCAP/Lester Hill West Coast Songwriters' Workshop, 7929 Sunset Blvd., Third Floor, Los Angeles, Calif. 90046.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Smashing Pumpkins, "Adore."
2. Garbage, "Version 2.0."
3. Jim Brickman, "Visions Of Love."
4. Shania Twain, "Come On Over."
5. LeAnn Rimes, "Sittin' On Top Of The World."

Pro Audio

ARTISTS & MUSIC

SSL And Others Sound Off On Room With A View's Closure

ROOM FOR MORE VIEWS: When I wrote about the closing of the New York facility Room With A View in last issue's Studio Monitor, I expected that the column might elicit some strong responses. After all, studio closings are a volatile issue—the kind of bad news that no one likes to hear. However, I did not intend to slight Solid State Logic (SSL), the manufacturer of the 9000i console that

lived in Room With A View for 18 months and contributed to the studio's success with records by the Dave Matthews Band and others.

Executives at Begbroke, Oxford, U.K.-based SSL and its North American division took exception to Room With A View owner Alessandro Ceeconi's claims about the pricing of SSL consoles.

SSL North America president

Rick Plushner says, "SSL's policy of building exactly what each customer requires means that no two consoles cost the same. I can categorically state that we have not dropped our prices and that [Ceeconi's] comment about the price of an 80-channel, 4-series console is grossly inaccurate."

Plushner adds, "Your readers would be better served by [your]

printing balanced viewpoints. There are far more studio owners achieving great success in the music business today than your article implies. I suggest spending some time with the owners of Ocean Way, Hit Factory, Electric Lady, Record Plant, Conway, Quad, Sound on Sound, Larrabee, NRG, Sound Stage, and Emerald, to name a few. You would quickly discover that these prominent businessmen are running thriving, profitable recording studios. Your article focuses only on one, single-room facility going out of business. This certainly presents a distorted view of our industry's health."

Plushner is correct in noting that Ceeconi's off-the-cuff remarks did a disservice to the manufacturer. Furthermore, SSL deserved the right to rebut Ceeconi's claims in last week's column, and I apologize for neglecting to make that option available to the company.

Beyond the pricing issues, Ceeconi's observation that the 9000i has what he saw as a novelty in a tribute to a product that has revitalized the upper echelon of the industry.

Over the years, Billboard has documented the ubiquity of the 9000i with in-depth articles on installations at many of the studios cited by Plushner, including Ocean Way, Hit Factory, Electric Lady, Record Plant, Conway, Quad, and Larrabee—plus Masterfonics, MG Sound, Starstruck, Plus XXX, Metropolis, Townhouse, the Plant, Transcontinental, Abbey Road, and Room With A View. The 9000i and its predecessors also were prominently featured in a Pro-File of producer Hugh Padgham, and SSL's latest triumph, the Axiom-TM digital console, has been covered in our pages (see photo,

this page).

Happily for Billboard, SSL, and the industry as a whole, these success stories have vastly outnumbered the "other" stories—the studio closings, the Chapter 11 filings, the lawsuits, the deaths in our ranks. However, when bad news strikes, Billboard will not hesitate to report it. We owe our readers no less. And in that light, the Room With A View story offered important lessons that should not be obscured by the inaccuracies in Ceeconi's account.

Responding to the Oct. 24 Studio Monitor, industry veteran Keith Hatschek, of San Francisco-based

communications firm Keith Hatschek & Associates, writes: "As someone who has worked in the recording industry for 20 years, I want to tell you, my friend,



by Paul Verna

the story. A studio has to have some type of angle to artificially lower its overhead to stay competitive in today's market. Otherwise, it's just a matter of time till the price competition shrinks your margins to zero (or lower).

"Although there will continue to be a need for a few super-studios (Record Plant, Hit Factory, Chicago Recording Co., and others), I look to me that the majority of really great creative stuff will soon be done in nontraditional rooms. Sad, but driven by the economic realities, I have had the pleasure as a player of recording in some of the great rooms out West, including Capitol Studio A (heavenly echo chambers) and Wally Heider's San Francisco studio. There's now just a handful of such rooms left."

"Glad you are telling it like it is. I don't know if other magazines would have run this story."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 24, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica Jermaine Dupri (Arista)	HOW DEEP IS YOUR LOVE Dru Hill Feat. Redman/ Dutch, Noka The N-Tip, V. Campbell (Island Def Jam/Mercury)	WHERE THE GREEN GRASS GROWS Tim McGraw B. Guitierrez, J. Stroud, B. McGraw (Curb)	CELEBRITY SKIN Hole Michael Beinhorn (Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	KROSWHIRE (Atlanta, GA) Brian Frye	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	LOUD (Nashville, TN) Chris Lord-Alge	CONWAY STUDIOS (Los Angeles, CA) Paul Northfield	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	DOA AMR 12	SSL 9000	SSL 4000/E	SSL 9000	SSL 9000 w/Utilimation
RECORDERS	Sony APR 24	Sony 3348	Mitsubishi X850	Studer 800	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	BA5F 900	BA5F 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	LOUD (Nashville, TN) Chris Lord-Alge	SOUTH BEACH STUDIOS Tom Lord-Alge	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G	SSL 9000	SSL 4000 E/G	SSL 4000G+	Custom Oceanway Focusrite w/GML Automation
RECORDERS	Studer A820	Sony 3348	Mitsubishi X850	Sony 3348	Amper ATR 1D2
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	BA5F 911
MASTERING Engineer	MASTERDOSC Tony Dawsey	THE HIT FACTORY James Cruz	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNL/BMG	POD/HTM	UNL/BMG	UNI	WEA

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QUANTEGY


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Quade Goes Digital. Following his purchase of a Solid State Logic (SSL) Axiom-TM digital console—the first sale of that product to a music studio—Quade Recording Studios owner Lou Gonzalez checked out the board at the SSL booth at the Sept. 26-29 Audio Engineering Society convention in San Francisco. (The board on display at the conference is scheduled to be installed at Quade in December.) Shown from left, are Don Wansbrough, VP of musical, Eastern region, for SSL; Gonzalez; Janet Muncy, operations director, International Headquarters, for SSL; Mark Springer, Quade manager; Rick Plushner, president of SSL; and Ann Minicelli, Quade assistant engineer. (Photo: David Goggin)



Chrysalis

ON THE WING FOR 30 YEARS THE BILLBOARD ANNIVERSARY TRIBUTE



The evolution of Chrysalis—from innovative, independent record label to flourishing, cross-media entertainment group—has seen plenty of unscripted twists and turns over the past three decades. But Chris Wright, the company's founder, who has been at the helm since its creation 30 years ago, is not complaining—at least, not much. As he met with *Billboard* to discuss the past, present and future of Chrysalis, Wright confessed, “I’d love to get back on the road with a group again...”

You started earning a living from music in Manchester in the mid-1960s by running a Blues club and working for a booking agency. What brought you to London?

Ten Years After came to the club to play, and I signed them up for management. At the time, they were called the Jaybirds. Things picked up well for TYA, and they got a residency at the Marquee Club in London in the summer of 1967. That necessitated me moving down.

Were you already friends with Terry Ellis at that time?

I’d met Terry the same year, in the spring. He had worked full-time in music after leaving university. When I met him, he had moved to a ‘proper’ job in the industry but was still booking colleges part-time. Like mine, his business was going quite well, and we decided that we would set up an office together.

I think you first set up shop just up the road from here [the Chrysalis Group headquarters in West London].

Yes. He was living in Blythe Road, Shepherd’s Bush, and we started the Ellis Wright Agency from his flat. We did a mailing out to all the universities. Terry went on holiday for three weeks and came back to find that his flat had been taken over by a huge table with three or four people sitting

CHRIS WRIGHT: The Billboard Interview BY CHRIS FULLER

around it and piled high with paper, contracts and typewriters. The phones had been ringing off the wall. A bit later, we moved into an office in Regent Street. At that stage, we just booked bands for colleges and I looked after TYA.

How did you get involved with Jethro Tull?

In October 1967, I went to Manchester University to see the John Evan band, which was a group I knew from Blackpool. I talked to them about moving down to London, which they did. They reappeared in January 1968 as the Bag Of Blues and, later, that got changed to Jethro Tull. Their first record was on MGM, but they were wrongly credited on the label as Jethro Toel! This was withdrawn, and we decided not to let the group sign the contract.

Instead, you put the band into the studio yourselves?

Yes. Terry Ellis worked with them on the first album throughout the summer. By the time it was ready to be released, considerable demand had built up. We did a deal with Island Records to release the record in Europe—in fact, everywhere outside of America. At the same time, we agreed with Island that if, within three years, we could achieve 10 top-10 albums or singles with

Continued on page 42

MUSIC



TELEVISION



RADIO



AND MORE



AIR STUDIOS




Chrysalis
 The Leading Independent

The roots of the Chrysalis Group, as it exists today, stretch back to a tiny flat in West London in 1967, when former university social secretaries, Chris Wright, then 22, and Terry Ellis, 23, linked their flair for managing and booking bands to form the Ellis Wright Agency. The duo quickly established themselves as significant entertainment providers for British colleges and swiftly transferred to an office in London's West End.

Among the duo's early management clients were blues rockers Ten Years After—fronted by lightning-fast guitarist Alvin Lee—whom Wright had snapped up in Manchester when they were known as the Jaybirds, and a Blackpool soul band that evolved into Jethro Tull.

After a couple of sour experiences in trying to release TYA and Tull records via other companies, Wright and Ellis began thinking in terms of their own label. In 1968, they signed a licensing deal with Island Records with the proviso that, should Wright and Ellis' acts log an agreed number of hits, then the pair would be awarded a label in their own right. The appropriate tally was logged within a year, and a new independent record company—Chrysalis, an amalgam of Wright's first name and Ellis' last—was born.

HOW CHRYSLIS COMPARES

The Tide Is Still High For This Multifaceted Company After Three Decades Of Talent-Spotting And Risk-Taking

Via his albums like "This Was" and "Stand Up" from Jethro Tull—who boasted a highly charismatic frontman in Ian Anderson—plus others from TYA, Procol Harum and Tull offshoot Blackdyon Pig, Chrysalis established itself as a highly individual label, folksy at its roots but with blues/rock leanings. Alongside Chris Blackwell's Island, which specialized in ska/reggae, Chrysalis' emergence as a run-fronning independent prompted the majors of the day to create their own "progressive" offshoot labels.

NEW WAVES OF ARTISTS

Into the 1970s, as Tull took off in the U.S. with albums like "Thick As A Brick" and "A Passion Play," Chrysalis' signings included gravel-voiced Scot Frankie Miller, former Procol Harum guitarist Robin Trower, singer/songwriter Leo Sayer and hard-rock band UFO. The company responded to punk and new wave by signing, among others, Generation X (featuring a young Billy Idol), Ultravox and, out of New York, Blondie, whose string of subsequent hit singles included "Atomic," "Call Me" and "The Tide Is High."

Wise to new musical trends emanating from the U.K., Chrysalis later set up an offshoot, 2-Tone, arguably the first artist-related label within what had now become a big-hitting, global music company aimed at home to disk-revival notables the Specials, the Selecter, Madness, the Bodystarchers and the Beat. At the start of the 1980s, Chrysalis also helped set the New Romantic movement in motion by signing Spandau Ballet to its Reformation label.

Other '80s innovations were the establishment of a dance division, Cooltempo, which provided hits by BB50 Band, Doug E. Fresh and Real Roxanne, among others, plus a buy-out of the Ensign label, which brought on board the Vesterboys, World Party and Sinsed O'Connor. The U.S. side of Chrysalis, operated out of Los Angeles by Terry Ellis, enjoyed a run of successes in the 1980s, notably via multiplatinum artists Pat Benatar, Huey Lewis & the News, and Billy Idol.

GOING PUBLIC

A falling-out in the 17-year central Chrysalis partnership saw Terry Ellis sell his share to Chris Wright and leave the company in 1985 (after which he moved to New York and began the Imago record company). Following a reverse takeover of MAM in 1985, Chrysalis became a public company, with a full listing on the London Stock Exchange. However, increasing overheads on the U.S. side of the business played a part in the decision, in 1988, to sell 50% of the record label to Thorn EMI—which activated an option to buy out the entire Chrysalis Records' label 18 months later.

Chris Wright retained, however, the company's extensive music-publishing interests.

Barred from working in the music industry for two years as a part of the agreement with Thorn EMI, Wright began forging a new direction for the Chrysalis Group in radio broadcasting and television production. Today, the group's visual-entertainment division encompasses a variety of wholly or partially owned production companies, including Chrysalis Sport, Red Rooster, Watchmaker, Cactus, CVI and IDW. In radio, Chrysalis is the U.K.'s four-largest commercial group, through its Heart and Galaxy outlets.

In addition, the Chrysalis Music division includes publishing companies Chrysalis Music and Air Chrysalis Scandinavia, plus the record labels Echo and the Hit Label. The latter produces a range of compilation albums and, via a licensing agreement with U.S. label Curb, has enjoyed success with LeAnn Rimes.

Chrysalis in 1985 bought Lesgo Offices, a wholesale audio, book and video exporting company and, since the early 1970s, Chrysalis has been partners with Sir George Martin in AIR Studios, now AIR Studios Lynhurst.

The Chrysalis Group's stated corporate objective is "to build an integrated and predominantly rights-based television, radio and music group delivering long-term capital value to shareholders."

According to a May 1998 company report, the visual-entertainment division accounted for 35% of a 1997 group turnover of £99 million, (\$163.55 million), followed by the music division's 27%, export's 21% and radio's 10%. Credit Suisse/First Boston predicts, with continued loss reduction, a £1 million (\$1.65 million) profit for Chrysalis in 1999.

—C.F.

Pat Benatar

Chrysalis

Q&A

(Continued from page 41)

Jethro Tull and other artists, our records could go out on our own label. In fact, we achieved the 10 top-10s within a year. The 30th anniversary of Chrysalis is actually geared to the release of the first Jethro Tull record, "Sunshine Day," which initially appeared on Island. At that time, we changed the name of Ellis Wright to Chrysalis and made it a proper corporation rather than just a loose partnership.

Chrysalis was one of the first "independents" as we've come to know them—and from the start you seemed to favor a do-it-yourself approach. Describe what the business was like in those days.

First and foremost, we were fans. Back then, I don't think that we really thought of it as a "business" at all. It was a way of life. I think that if I had had to pay to be doing it, I would have. And there were no rules, as such. When TYA released their first album in October 1967, they were the first group ever to do so without first putting out a single. That sort of thing just was not done. We printed up between 5,000 and 10,000, and they were sold out the first day because, by then, the group had built up a big following. It was the beginning, I suppose, of the alternative-music scene, which at that time was called the underground.

How were you regarded by the music establishment?

The music industry at that time was very corporate and conservative, while we were seen as very alternative and very indie. The reason we made that early deal with Island and gravitated toward Chris Blackwell was because he was not your normal, corporate-type "suit." But it was beginning to change. I think a turning point came when Clive Davis went to the Monterey festival in California and came back with Big Brother & the Holding Company in his pocket. At the time, Clive Davis was a buyer with CBS Records. He questioned the shift from a corporate-type approach to something a lot more flexible.

In the early 1970s, Chrysalis was home to a pretty varied roster of acts: Steeleye Span, Procol Harum, Frankie Miller, Robin Trower, Leo Sayer, UFO and so on. What qualities do you think defined a Chrysalis artist at that time?

We really did not have a plan or a profile. To put it simply, I think we looked for groups and artists that we liked. Steeleye Span were important because they were the first group on the label that we did not manage. Originally, the label had just existed for groups that we had managed, and then we decided we would not look after groups we did not have on the label. We gave up the management on Supertramp, for example, because we could not get A&M to release them from their contract. Around that time, 1973-74, there was a conscious decision made to build up the record-company side.

Punk shook things up quite a bit in the U.K. music business around 1976. What did Chrysalis make of it?

We thought it was an absolute riot. The Sex Pistols. I had them in my office. Malcolm McLaren said they were keen to sign with us, but we were £10,000 short on the £50,000 they wanted. I called his bluff, and they signed to EMI, which I had thought was entirely the wrong label for them. It was crazy really. We turned up to see them at another gig in north London, and it was very, very violent and we had to leave after 20 minutes. Roy Eldridge was a rugby player, and we all huddled around him for protection! The next day, I decided I did not want to have any more of the label which I could not go and see at a concert without feeling physically intimidated. After EMI dropped them, we made a positive decision that we were not signing the Sex Pistols at any price. But that was the very early days of punk. Not too long after that, I saw the Sex Pistols playing at Dingwalls Dancehall and signed them up on the spot.

Post-punk, you made what was to be a significant signing with Bonnie Harris and Blondie. How did that come about?

Terry Ellis signed Blondie; I can take no credit at all. They were signed to Private Stock, and Terry was very taken with a record they had out and wanted to sign them. We offered

(Continued on page 30)

Chop Em Out Mastering

Chrysalis The Music Group

Chrysalis Offers Best Of Both Worlds: Indie Spirit And Major Clout

BY PAUL SEXTON

In a little less than six years, Steve Lewis, chief executive of the Chrysalis Group's music division, has overseen a quantum overhaul of the company's music operations.

When Lewis joined in January 1993, the group had no Echo Label, no radio interests, nor the international infrastructure of publishing companies it is now building. Chrysalis was a company best-known for the eponymous record label it no longer owned.

Until the appointment last month of Jeremy Lascelles, the managing director of Chrysalis Music Publishing, to the concurrent role of managing director of the Echo label, Lewis was head of the record arm as well. With Echo enjoying notable successes with such artists as Mono, Babybird and Moloko, Lewis accepted that the young label represented, to many, the most visible part of his job. But he is just as keen to emphasize the group's other music endeavors.

The Chrysalis Group's overall market capitalization has increased from £16 million (\$26.4 million) to approximately £250 million (\$412.5 million) during the past six years, and, by Lewis' estimate, the music division is responsible for some £50 million (\$82.5 million) of that improvement.

"My responsibilities are to supervise the activities of all the Chrysalis Group's music companies," he says. "Each of those has either a managing director or president who reports to me, including now Echo, with Lascelles' appointment as its MD. When I joined, both myself and Charles Levison, who also joined as a non-executive director, felt the group needed to be much more focused. Now people can understand what kind of company we are again."

Lewis is quick to direct much of the credit for the music group's success to such colleagues as Lascelles; Richard Huntingtonford, chief executive of the radio division; and Phil Cokell, managing director of the Hit Label.

A 23-year veteran of the Virgin Group, Lewis rose to the role of managing director, Virgin Music Publishers, leaving in 1992, after its sale to EMI.

Regarding his move to Chrysalis, Lewis recalls, "The thing that clicked for me was simply meeting [group chairman] Chris Wright. I'd been offered the opportunity to run major labels, major publishing companies, start-up labels with financial backing in the U.K., some in the U.S. But I liked Chris enormously as a man. I found him very charming, and I also felt he was a music man."

"The second thing that was attractive was the breadth of the brief. A lot of people wanted me to focus on one thing, but the approach from him was to run all our music businesses; it wasn't putting me in a box."

ACROSS THE POND

While noting the success of Chrysalis Music publishing in the U.K., France and Scandinavia, as well as the achievements of the Air Edcl division, Lewis is enthusiastic about the expansion of Chrysalis Music in the U.S., where Leeds Levy is president of the Chrysalis Music Group Inc. One of Levy's recent moves has been opening a full-service Nashville branch. "In the last two quarters in the U.S.," says Lewis, "we've increased our covers and syncs by 2,000%."

At Echo, Natural Born Chillers are the latest addition to a small and carefully nurtured roster in an operation that has independence in the U.K. and a series of international distribution deals elsewhere.

"We've tried to maintain the philosophy that we're very much an independent but have the ability to make deals and market bands on competitive terms with the majors," says Lewis. "We can offer the best qualities of an independent and the things they get when they're approached by a major."

Those deals see Echo distributed in Japan and Southeast Asia by Pony Canyon, and in Australia and New Zealand by Mushroom. For the rest of the world, excluding the U.K. and North America, distribution is by Universal. North American licensees are selected on an artist-by-artist basis and include Mercury for Mono, whose "Formica Blues" album has scanned more than 100,000 copies in the U.S., Elektra for Feeder, building a modern-rock audience via its album "Polythene"; Atlantic for Babybird, best-known for the 1996 U.K. smash "You're Gorgeous" and prosperous again of late with the single "If You'll Be Mine"; and Warner Bros. for Moloko, whose "I Am Not A Doctor" album is just out to follow up on the success of the duo's first set, "Do You Like My Tight Sweater?"

"The structure works for us at the moment," says Lewis. "If we had a half-dozen licensees across Europe, it would be harder to coordinate marketing campaigns. In America, you can force a [U.S.] label to take a number of acts because there's one they really want, but then the other acts are unwanted, low-priority releases—if they're released at all. What we can offer bands is that we'll make deals with licensees who want that particular band, so each artist knows they've got the full commitment of the label."

Lewis especially enjoys the Chrysalis Music Group's flexibility. "When we want to decide something, I don't have to take board meetings in London, New York and Tokyo. I can walk next door to Chris' office and have an answer in 20 minutes." ■



Chrysalis Music Group chief executive
Steve Lewis

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While the Chrysalis Group celebrates its anniversary, one of the company's divisions recently reached a landmark of its own.

In September 1978, Peter Lassman formed Lasgo Exports, starting "from nothing" in a basement in London's Oxford Street. Since December 1985, the Lasgo Export Division has been part of the Chrysalis Group and continues as a market leader in the wholesale export of music, videos and related merchandise.

Lasgo, a winner of the Queen's Award for Export in both 1983 and 1984, does business with 50 countries worldwide, with a London staff of some 45. Chief executive Lassman was appointed to the main board of the Chrysalis Group in 1987 and reflects that his own business, like that of the group at large, has become far more multifaceted.

"We've diversified from our original record base into a number of whole different facets of the industry: CDs, cassettes, videos, books, merchandise," says Lassman. "We're continually examining emerging markets, and, at the moment, we're looking at South America and Eastern Europe."

Meanwhile, Chrysalis' chief markets are Japan, the U.S. and Europe. Lassman says that the U.K.'s three "main exporters" of music—Lasgo, Windong and Lightning—are responsible for about 80% of the market. While the strength of the British pound in the past two years has caused undeniable problems for Lasgo, as it has for all exporters, Lassman is unbothered.

"By our own published figures," he says, "our turnover's been hit by about 30%, but having been doing this for 20 years, one is philosophical about it."

The last two years have actually sorted out some of the wheat from the chaff. Looking at as a businessman, it posed a challenge to me and my team of people. You have to be extremely commercial, and there isn't room for deadwood. But we've been flexible enough that we didn't have to make draconian cuts."

So flexible, in fact, that Lasgo continues to expand beyond its traditional product base: late July saw the Chrysalis Group acquire 75% of Ramboro Books, the largest book remainder facility in the U.K., which is now incorporated into Lasgo. "Within the next couple of months," says Lassman, "we hope to incorporate several small publishing companies that complement the Ramboro remainder and publishing business."

THE RASTER-GRAD COMPANY IS A PRODUCTIVE MEMBER OF THE CHRYSALIS FAMILY



Lasgo chief executive Peter Lassman

CHRYSALIS MUSIC PUBLISHING

The Wright Decision To Hold On To The Songs Continues To Pay Off

BY DAVID STARK

Chrysalis Music, the publishing company, has remained an integral part of the Chrysalis Group since chairman Chris Wright retained control of it when he sold the record division to Thorn-EMI in 1991. It was the same record strategy followed by Herb Alpert and Jerry Moss, who kept Ronda Music when they sold A&M to PolyGram.

"I think Chris was following the tradition of not selling your publishing copyrights if you can help it," says Jeremy Lascelles, who has been managing director of the publishing company since early 1994, "and wisely so, as the company has gone from strength to strength in the past five years."

Lascelles was previously head of A&R for Virgin and MD of Virgin's Ten label before being appointed to his current position by Chrysalis music-division chief executive Steve Lewis. In September, Lascelles was named managing director of the Echo label but will continue as MD for Chrysalis Music publishing as well.

Under Lascelles' tenet, the U.K. publishing company has enjoyed hits with such acts as the Lightning Seeds, Wet Wet Wet, Portishead, Babybird, Olive and Skunk Anansie, while other recent successes include Leffield, the Propellerheads, Morcheeba and Moloko.

The company is enjoying one of its strongest spells of U.S. singles-chart activity, with interest in no less than three consecutive No. 1 records: "C'est La Vie" by Irish girl group B'witch (Glow Worm/Epic), co-written by Tracy Ackerman; "Because We Want To" by 14-year-old Billie (Innocent/Virgin), penned by two combinations of Chrysalis writing teams, Dion Rambo and Jacques Richmond with producers Wendy Page and Jim Marr; and World Cup football anthem "3 Lions '98" by the Lightning Seeds (Epic), co-written by Ian Broudie with David Baddiel and Frank Skinner. Not to mention the runner-up in the football stakes, "Vindalo" by Fat Les (Telstar), co-written by writer/producer Guy Pratt.

"Because I came from a record-company background, I'm not used to doing anything other than being very actively involved in exploitation," observes Lascelles. "One of the first things I did when I came here was to make sure that all those areas were properly and aggressively represented. We've established a great team of writers and artists, but I'm also pleased that some of the acts that were signed before I arrived have also flourished, such as the Lightning Seeds and even the Chieftains, who have been signed to Chrysalis for 20-odd years and whose 1995 album 'The Long Black Veil' was a million-seller for them."

WHO'S WHO

On the personnel front, the company is particularly well-represented in each specialist area. "For a small company, we probably have as big a creative staff as some

major," notes Lascelles. These include general manager Catherine Bell, who is also in charge of all secondary exploitation, along with the A&R team of Steve Sasse, Rick King, Clive Gabriel, Polly Comer and Gela McCannley, who also doubles as professional manager. Meanwhile Gemma Dempsey looks after film and TV music, with commercials handled by Tracie London and computer games/new technology handled by Suzi Scott.

The company also boasts a strong roster of non-performing writers, including Andy Tully, who co-wrote "Think Twice" for Celine Dion; Steve Duberry, who co-wrote "I Don't Wanna Fight" for Tina Turner; Gary Benson who has written nearly all Maxi Priest's hits; and the aforementioned Tracy Ackerman, Wendy Page, Jim Marr, Dion Rambo and Jacques Richmond.

Chrysalis Music currently has European offices in London, Paris and Stockholm, alongside its U.S. operation, which has offices in Los Angeles and Nashville, headed by president Leeds Levy.

"British-born Steve Collins in our L.A. office looks after film and TV synchronization in the USA," notes Lascelles, "and he has been very effective in securing lots of big movie synchronizations." Other L.A. staffers include Mark Friedman (VP creative), Pablo Mathison (A&R director), Kathryn Morrell (film/TV manager) and Anthony Bland (international manager). The record-oriented Nashville office is headed by Shawn Heflin (creative director), along with professional managers Stephanie Green and Todd Chapman.

GLOBAL GAME PLAN

"Our next office will be opening in Germany," reports Lascelles, "hopefully, by the end of this year or early 1999. We have a game plan to open one office per year in each major market, with the German office most likely to be followed by Italy or Spain and Benelux."

Chrysalis Music France is also becoming an increasingly important branch of the company. "The French office is run by Stephane Barret," says Lascelles, "who has made around a dozen new signings, including DJ/remixer Cuttee B, female artist Donya [signed to Mercury Records], a rap group called N.A.P. (on BMG), a group called Impulsion headed by DJ Pascal R. and Louka Kanza from Zaïre—who is the first established artist we have signed, having made two albums on BMG that have sold particularly well in France and Germany. On the current French roster, he is the most likely international prospect to break."

Meanwhile, Air Chrysalis Scandinavia, under president Lars Wiggman and creative director Pette Liden is recognized as one of the strongest independent publishing companies in the region. Recent activity includes cuts by producer/writer Anders "Bugs" Borge, who has co-written with Belinda Carlisle and Wendy Moten, while his new artist Laila is signed to Motown in the U.S. Her debut single, "Here We Go Again," whet the appetite of R&B radio for the autumn release of her debut album, "It's All About Love."

Borge has also co-written and produced Detah, London Records' new hip-hop/urban artist. New Air Chrysalis signings include the Uppströmborn, a young five-piece band from south Sweden, and Danish pop/R&B writer Jesper Henriksen, who has signed an exclusive worldwide deal. Finally, local artist/writer De De has co-written the upcoming Ultimate Kaos single, "My Lover."

Lascelles highlights his own hot tips from the U.K. company's recent signings: "We've got some great acts, including Grooverider, signed to Higher Ground/Sony; Continued on page 57



Chrysalis Music managing director Jeremy Lascelles



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BARCLAYS

Chrysalis Chrysalis Radio

Galaxy With Heart Strives To Be The Leading U.K. Radio Group For The Millennium

BY MIKE MCGEEVER

Our vision is simple," says Richard Huntingford, chief executive of Chrysalis' radio division. "We want to be acclaimed as the leading U.K. radio group for the millennium."

In just a few years, Chrysalis Radio has emerged as a major commercial radio player, as well as one of the fastest-developing divisions of the group.

Chrysalis' two radio brands—Heart FM (adult contemporary) in London and the Midlands and mainstream dance service Galaxy in Bristol, Manchester and the Yorkshire region—established themselves quickly and continue to develop their audiences. Most recently, Chrysalis was awarded a new commercial radio license for the northeast of England and will launch a new Galaxy outlet, with a potential audience of 2 million, next summer.

According to Huntingford, Chrysalis' vision is not just "a trite phrase to be trotted out in an annual report. What I mean as being the leading radio group for the millennium, and being acclaimed as such, is that, when people are asked to name a U.K. radio group, Chrysalis is top of mind."

"We will be leading if we out-perform the rest of the industry in terms of audience growth and advertising revenue year-on-year," he says. "Also, we will be the leading radio group if we are the one people first choose to work for, from graduate trainees to top-level management."

A TV SPINOFF

Ironically, Chrysalis' interest in U.K. commercial radio grew from one in commercial TV. While researching and preparing a bid (as part of a consortium) for an independent TV franchise in 1990-1991, the group saw potential growth in commercial-radio advertising revenue, which, at the time, had only a small slice of the total advertising pie in the U.K.

Although the TV bid was unsuccessful, the structure was in place for Chrysalis to enter the radio game, according to Huntingford. "What was needed in the radio industry, in terms of music skills, marketing skills, creativity and good financial management, were things we are good at in Chrysalis," he says.

The group first got involved in radio as a shareholder with

a £5 million (\$8.25 million) investment in the Metro Radio company based in northern England in 1991. The move gave Huntingford a seat on the Chrysalis board as a non-executive director.

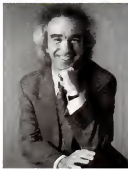
Meanwhile, Huntingford and his team began putting together proposals and bidding for regional commercial licenses with the U.K. Radio Authority. (In the U.K., legislation mandates commercial radio licenses be awarded to a winner by the regulator via an application and bidding process.)

Chrysalis was successful on its second attempt with the regional license for the Midlands in England with the Heart AC format proposal and launched the Birmingham-based station in September 1994.

"You didn't need to be a genius to see that there was a gap on the U.K. radio landscape for an AC format," Huntingford says. "Traditionally, all the local FM services were top 40 and the AM stations were gold services. The least-served group was the 25-to-44-year-olds."

The following year, Chrysalis cracked the London market—Britain's largest and most competitive—by winning another license and setting up a station with the Heart format. During that time, Chrysalis sold off its interest in Metro Radio for £19 million (\$31.4 million)—a return of £14 million (\$23.1 million) in just a few years—to Emap Radio, which was in the process of taking over Metro.

With an acquisition strategy in full swing, the group acquired mainstream dance outlet Galaxy 101 FM from rival group GWR in November 1995. Last year, Chrysalis added two more stations to its stable by purchasing cutting-edge dance stations Kiss 102 in Manchester and Kiss 106 FM in Yorkshire from Faze Radio for £17.6 million (\$29 million) in cash. Chrysalis rebranded the stations with the Galaxy moniker and is tweaking the format to make it more mainstream.



Chrysalis Radio chief executive
Richard Huntingford

EXPANDING THE GALAXY

Chrysalis intends to extend the Galaxy black-music station Choice FM in Birmingham. The deal with Soul Media—which must be approved by the Radio Authority and cleared under general competition legislation—would give the group two FM stations in the same market, something that is not yet common in the U.K. radio industry.

Chrysalis' programming and branding strategies are apparently paying dividends as its stations' audiences increase.

In Yorkshire, for example, Galaxy 106's market share jumped to 6.9% from 4.9% in six months, according to the official radio ratings results for the second quarter of this year. The Heart brand continues to gain ground in London, where it is clearly ahead of 1548 Capital Gold—which was one of commercial radio's first stations 25 years ago—and rock station Virgin Radio.

In addition to the northeast England license, the group is contending for one other large regional license on offer by the Radio Authority. In central Scotland, it is vying for a service with an indie/alternative music format. The awarding of that license should occur by the end of this year or early 1999.

"Also, there are some other acquisition opportunities that fit our strategic requirements of big-market music formats," says Huntingford.

Chrysalis Radio also is looking to develop its radio interests

Continued on page 57

Only dead fish swim with the current



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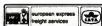

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Chrysalis

Q&A

Continued from page 37

half a million dollars to buy out their contract, and that's how we got them.

Into the 1980s, Chrysalis' chart success strengthened in the U.K. with groups like the Specials, the Beat and Spandau Ballet, plus you had the big U.S.-based acts like Pat Benatar, Billy Idol and Huey Lewis & the News. It appears to have been a very successful time, but your relationship with Terry Ellis was becoming strained?

Terry had been living in Los Angeles, and he had more responsibility for the American side of things; I had been responsible for the U.K. That's how we worked. The American company had had its ups and downs. It had the odd year or two when it did exceptionally well, be it with *Blonde* or Pat Benatar or Huey Lewis, but, most of the time, it was a real problem because it was carrying a far greater overhead than we would have liked and we only had a few acts that sold. If they delivered an album on time, great, but if they were a year late with it, then we were in trouble. So, we had to solve the problem with the American company, and Terry also wanted a lifestyle change. He did not want to live in Los Angeles anymore and wanted to move back to London. He did come back, and we made a deal with CBS Records in New York for distribution.

From then on, it meant that rather than us being on different sides of the Atlantic running our own little empires, Terry was sitting in my backyard. And, basically, we locked horns. Whilst he was in London, he was bound to want to start doing stuff that cut into what I was doing, and it made it very difficult for us to operate.

In the end, he accepted that he'd let me go on running the English company reasonably freely but wanted to go into films. I was not keen on the idea, but I tried to be supportive. It was not to be. We fell out, and he said he wanted out, and that was that. Originally, the intention was to split the company; for him to take the American side and me the rest of it. But, at the last minute, he decided he'd rather take a sum of money and exit completely.

It was not a pleasant time. In fact, the two or three years we had been fighting before that was not a good time for Chrysalis. Decision-making became very difficult. By 1980, we were a much bigger company than Virgin, but, by the time Terry and I split in 1985, Virgin had sailed right past us.

Have you managed to bury the hatchet since?

As far as I'm concerned, definitely. We were a very good partnership, and it's a shame it worked out the way it did. In companies like this, there is no room for politics and acrimony and dissension. If you've got dissension at the top, then things can and do go wrong.

You have said problems in the U.S. led to you selling off

50% of the record company to EMI in 1989.

By that time, the overhead had just built up enormously. Eventually, EMI insisted on taking up an option to obtain the other 50%. But Chrysalis, as it exists today, is down to the fact that, when EMI bought me out, I was not allowed to work in the record industry for two years. What we had left was basically a rag-bag of businesses, some of which were left over from taking over MAM after Terry Ellis left, and most of which were losing money. I had to do something and was virtually forced to look at new areas. EMI actually did me a huge favor in this respect.

It must have been heartbreaking, nonetheless, to lose the record label you had founded and built up.

Incredibly so, absolutely heartbreaking. To be honest, I never intended not to be running Chrysalis Records for the rest of my life. I had nightmares for six months afterwards. When we sold off the first 50%, we got an influx of cash and paid off all the debts. We actually felt that, within EMI, we could prosper as an independent label and still be able to use part of the EMI machine and so forth. But then I don't think EMI was ever comfortable with the idea that the company was 50-50. I brought in new management to look at the U.K. and the U.S., but it got very political. We did not achieve much in the way of cost savings through being part of EMI. The company was still losing money in America, despite the

Continued on page 32

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Q&A

Continued from page 50

fact that we had a fantastic first year with EMI in terms of volume. The Sinéad O'Connor album "I Do Not Want What I Haven't Got" [in 1990] sold 7 million.

I think, from EMI's viewpoint, they had three companies in New York—EMI, SBK and us—that were not performing, and they thought that if they could merge all three of them and eliminate a lot of overhead it would make sense. Of course, they could not do that while I still had 50% of Chrysalis Records. The deal had been structured so that EMI would have taken the rest of the Chrysalis record company after 10 years in any case, and what they would have had to pay for it would have been reasonably inconsequential. So, as much as I did not want to do it, I thought that if they were going to take the company at some point, they may as well do it sooner.

Were you fed up with the corporate culture by that time?

Well, they wanted me out of the picture, in any case, because I was not someone who fit into the management structure there. In fact, I think it's been the case with all of the companies that sold out at that time. Jerry Moss did not fit into the PolyGram picture; Chris Blackwell did fit into PolyGram initially but, ultimately, he's fallen out with them and exited. It's just proved to my mind that it's very difficult for entrepreneurs like us to fit into that kind of corporate thing.



Jethro Tull

You lost the record company but held on to the publishing.

I think one of the great things I did was not sell the publishing company, because that's really been the foundation on which we have been able to rebuild the whole of the music division. Now we own some 35,000 songs, stretching from "My Way" in North America to contemporary artists in the U.K., like Portishead, Skunk Anansie and the Pro-Pellerheads.

What drew you toward investing in television and radio?

We had already bought an outside broadcast company. This was during the era when we still had the record company but were trying to build up the non-record activities in order to provide a more solid income stream. Then we started the Chrysalis Sport production company to supply it with work. After the EMI buy-out, we identified both TV production and radio stations as being two key areas where we could use the same sort of skills we had built up from being a record company.

I brought in Mick Pilsworth from SelecTV, which was the most successful independent television-production company in England at the time, and we came up with the idea of operating the television side like a record company. That is, we would acquire or start different companies, or "labels," and each label would have its different personality or programming specialty. That's what we've done with Chrysalis Television. We've now expanded it into Europe and Australia and New Zealand and now, after Pearson, we are the second-largest independent production group in England.

In terms of radio, we are now looking to buy our sixth [U.K.] license and have grown to be the fourth-largest radio group in the country. All of our licenses are in major metropolitan areas—London, Birmingham, Manchester and so

Continued on page 56

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Charting Success



The Top 40 Chrysalis ALBUMS

1. "I Do Not Want What I Haven't Got," Sinéad O'Connor (1990)
2. "Thick As A Brick," Jethro Tull (1972)
3. "Sports," Huey Lewis & The News (1984)
4. "Fore!", Huey Lewis & The News (1985)
5. "Precious Thime," Pat Benatar (1981)
6. "A Passion Play," Jethro Tull (1973)
7. "Crimes Of Passion," Pat Benatar (1981)
8. "War Child," Jethro Tull (1974)
9. "Living In The Past," Jethro Tull (1972)
10. "Get Nervous," Pat Benatar (1983)
11. "For Earth Below," Robin Trower (1975)
12. "Parallel Lines," Blondie (1979)
13. "Rebel Yell," Billy Idol (1984)
14. "Whiplash Smile," Billy Idol (1986)
15. "3 Years, 5 Months & 2 Days In The Life Of...", Arrested Development (1993)
16. "Aqualung," Jethro Tull (1971)
17. "Autoamerican," Blondie (1981)
18. "Bridge Of Sighs," Robin Trower (1974)
19. "Minstrel In The Gallery," Jethro Tull (1975)
20. "The Wild Life," Slaughter (1992)
21. "Songs From The Wood," Jethro Tull (1977)
22. "Vital Idol," Billy Idol (1987)
23. "Robin Trower Live!," Robin Trower (1976)
24. "Benefit," Jethro Tull (1970)
25. "Charmed Life," Billy Idol (1990)
26. "Small World," Huey Lewis & The News (1988)
27. "In The Heat Of The Night," Pat Benatar (1980)
28. "Picture This," Huey Lewis & The News (1982)
29. "Live From Earth," Pat Benatar (1983)
30. "M.U. - The Best Of Jethro Tull," Jethro Tull (1976)
31. "Tropico," Pat Benatar (1984)
32. "Too Old To Rock 'N' Roll; Too Young To Die!," Jethro Tull (1976)
33. "Eat To The Beat," Blondie (1979)
34. "Stick It To Ya," Slaughter (1990)
35. "True," Spandau Ballet (1983)
36. "Heavy Horses," Jethro Tull (1978)
37. "The Broadband And The Beast," Jethro Tull (1982)
38. "Stand Up," Jethro Tull (1969)
39. "Grand Hotel," Procol Harum (1973)
40. "Jethro Tull Live—Bursting Out," Jethro Tull (1978)

The Top 40 Chrysalis SINGLES

1. "Call Me," Blondie (1980)
2. "Hot Child In The City," Nick Gilder (1978)
3. "Mr. Wendal," Arrested Development (1993)
4. "The Tide Is High," Blondie (1981)
5. "Nothing Compares 2 U," Sinéad O'Connor (1990)
6. "Mickey," Toni Basil (1982)
7. "The Power Of Love," Huey Lewis & The News (1985)
8. "I'm Gonna Be (500 Miles)," The Proclaimers (1993)
9. "Cradle Of Love," Billy Idol (1990)
10. "Rapture," Blondie (1981)
11. "Heart Of Glass," Blondie (1979)
12. "Tennessee," Arrested Development (1992)
13. "People Everyday," Arrested Development (1992)

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14. "Love Is A Battlefield," Pat Benatar (1983)
15. "Stuck With You," Huey Lewis & the News (1986)
16. "Hit Me With Your Best Shot," Pat Benatar (1980)
17. "True," Spandau Ballet (1983)
18. "The Heart Of Rock & Roll," Huey Lewis & the News (1984)
19. "Money Money," Billy Idol (1987)
20. "Eyes Without A Face," Billy Idol (1984)
21. "We Belong," Pat Benatar (1985)
22. "The One And Only," Chesney Hawkes (1991)
23. "Hip To Be Square," Huey Lewis & the News (1986)
24. "I Want A New Drug," Huey Lewis & the News (1984)
26. "Jacob's Ladder," Huey Lewis & the News (1987)
27. "To Be A Lover," Billy Idol (1986)
28. "Perfect World," Huey Lewis & the News (1988)
29. "Do You Believe In Love," Huey Lewis & the News (1982)
30. "Electric Blue," Icehouse (1988)
31. "Heart And Soul," Huey Lewis & the News (1983)
32. "Your Woman," White Town (1997)
33. "Jeans On," David Dundas (1977)
34. "Doing It All For My Baby," Huey Lewis & the News (1987)
35. "Don't Shed A Tear," Paul Carrack (1988)
36. "Invincible," Pat Benatar (1985)
37. "Shadows Of The Night," Pat Benatar (1982)
38. "Isn't It Time," The Babys (1977)
39. "Living In The Past," Jethro Tull (1973)
40. "Crazy," Icehouse (1988)



Blondie

The *Chrysalis* charts were compiled by *Chart Beat* columnist Fred Bronson and include all charted titles on the *Chrysalis* and *Ensign* labels. The album chart is based on peak position, weeks in peak position and weeks on *The Billboard* 200. The singles chart is based on a point system Bronson developed for his book, "Billboard's Hottest Hot 100 Hits" (2nd edition). ■

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FS 12857

Chrysalis

Q&A

Continued from page 52

forth. Basically, we have the two brands: Heart playing AC, and Galaxy playing dance or dance-orientated pop.

You're clearly a big sports fan—and this seems to be reflected in the structure of the group. [Chrysalis also owns a basketball team—the Sheffield Sharks—and Wright is chairman of Loftus Road, which owns both Queens Park Rangers Football Club and Wasps Rugby Club.]

Yes, I've always been very interested in sport, and the TV sports production company is one of the bits of the company very close to my heart. Chrysalis Sport is also one of the few companies that trades under the Chrysalis name, other than Chrysalis Music Publishing. People who watch sports programs on TV see the Chrysalis logo an awful lot. They probably assume Chrysalis is a sports company rather than anything else.



The Chrysalis management team, circa 1987

On the music side, you set up a new label, Echo, in 1993. I suppose this launched you into a very different business than what you had ventured into in 1968.

It was a very different landscape, for sure. Clearly, the record business has become more transient and more disposable...but some things remain the same. I'm still thinking of developing artists' careers into long-term careers. We'll look for a Babybird, who, in Stephen Jones, has got an extremely talented songwriter, or a group like Feeder, who is building up a strong fan base, more than for one-off hits or manufactured-type artists. The industry is certainly different, but we're trying to do the same thing, rightly or wrongly, that we always did.

For the reasons you have described, Chrysalis is unusual in its evolution out of recorded music into visual entertainment and radio. Are you happy with the group's balance as it now stands?

I always describe Chrysalis as being a three-legged stool—the radio companies, the music division and the TV division—with each leg playing an equally important role. And we must not forget Air Studios at Lyndhurst Hall, and, of course, Lago Exports, which we acquired in 1985 and has been an important part of us ever since. I'm pretty happy with the balance of the group—but we would like a fourth leg to become a chair rather than a stool! That somehow seems more solid. Rather than trying to acquire something, I think the best way we can develop the new leg is by looking at new businesses in areas of Internet technology and electronic media and so forth. We are actively engaged in looking at that and have kicked off some fledgling companies.

An occasion like the company's 30th anniversary is a time when you must think back to how it was at the start and how far Chrysalis has come. What do you think you miss most about the early days?

It would probably be great to go on the road with a new group and manage them for a while. I would love to have a month's sabbatical from Chrysalis and get out there. You need to be on the road to be close to what's happening. It's certainly not happening in the office! But, then again, it's increasingly difficult in terms of one's lifestyle to hang around in clubs until the early hours of the morning. I did that for years and years; now I'm not so sure I could do it so well. On reflection, I'm very pleased that, at the age of 53, I'm not solely a record-company person. My job is very varied, and I'm probably busier now than I've ever been. I'm very happy with that. ■

MUSIC PUBLISHING

Continued from page 46

Hillman Minx (Mercury); an act called Big Yoga Muffin, who I have very high hopes for; and a fantastic singer we've called Lucy Silverman, who has one of those magical, special voices.

"There are lots of other things in the development stage and a few months away from being ready to launch to the world at large. We are very frequently involved in the artist-development side of things, signing them early and working with new acts before the record companies feel ready to take them on board. We did this for Babybird, Mono, Olive and Pocket Size before they got their deal with EMI. We don't see as much artist development at record companies as there could be, so it's a role that we're very happy to take on for the writer—sometimes before they have formed their band."

Finally, how involved is chairman Chris Wright with Chrysalis Music publishing on a day-to-day basis?
"Chris takes an active interest when we're doing well, which, thankfully, we are," replies Lascelles, "but might take more of an interest if we weren't! Obviously, he has better knowledge and understanding of the history of the company than anyone, and he is always there for us." ■

RADIO

Continued from page 48

beyond British shores, according to its chief executive, including Australia, India and South Africa. "I've been to Australia—where the group has partners—to look at what opportunities there might be for us with the new FM spectrum that has been licensed in the major cities there," Huntingford says. "Markets where commercial radio is still in its early stages of development are ones that suit us, because we have been good at launching new services and identifying clear markets. But you need good, strong, local partners in those areas and have to look at them cautiously."

Being part of a music-driven parent company offers mutual benefits to each division, Huntingford contends. "We make sure we are the first to know what Chrysalis Music and Echo are doing and which acts on their respective rosters have product coming out that would be suitable for either the Galaxy format or the Heart format," he says. "The key is to draw on each other's strengths but not force things." ■

Dear Chris,
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George Martin

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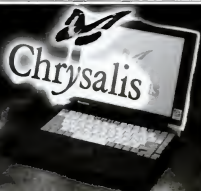


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The name Chrysalis first appeared on a Jethro Tull single released in September 1968. The last thirty years have provided me with a life and career more exciting than I could ever have imagined existed.

Some of the achievements about which I am most proud are:

Launching one of the biggest management companies in the world.

Founding one of the most successful independent record companies in existence.

Building up a publishing company controlling over 36,000 copyrights by some of the greatest songwriters to have ever lived.

Creating, together with Sir George Martin, the best recording and post-production studio in the world.

Establishing one of the leading commercial radio groups in the UK.

Developing one of the largest independent television production and distribution groups in Europe.

After thirty years, every day is a new challenge with new excitements and I would like to take this opportunity to thank everyone who has been connected with Chrysalis over the years and especially my former partner, Terry Ellis, without whose help and inspiration we may never have set sail all those many years ago.

Thank you all.

Chris Wright
Chairman
Chrysalis Group plc

Chrysalis

Artists & Music

NOTAS

(Continued from preceding page)

Antonio. The one-day confab is being produced by the Texas Talent Musicians Assn.

On the heels of the successful

CATALOG EVERGREENS

(Continued from page 55)

major independent publisher Carlin America, owned by Freddy Biensstock, is now "a major part of our business," says Bob Golden, VP of marketing. Marianne Conlin, who, along with Mary McDowell, serves as co-director of licensing, says, "The feedback we receive from advertisers confirms that the quality popular music gets the strongest response from those public segments that are most attractive to the agencies and their clients. These were the songs those ideal consumers heard when they were growing up, and now their familiarity and comfort with this music is a major advantage for advertisers whose products and services are identified with these songs."



BENTON

Carlin America songs that have recently been serving as salesmen include Ray Noble's "The Very Thought Of You" (Jaguar), John Davenport and Eddie Cooley's "Fever" (Nissan/Infiniti), Edward Heyman and Dana Seuss's "You Oughta Be In Pictures" (Target Stores), Johnny Black's "Paper Doll" (HBO), Stanley Adams and Maria Grever's "What A Diff'rence A Day Makes" ("Today/Europe"), Bill Mack's "Blue" (Red Lobster), J.P. Richardson's "Chantilly Lace" (Nestlé's Baby Ruth), and Hank Ballard's "The Twist" (Tulsa Show-er Massage and Denny's).

At BMG Songs, Art Furd, VP of the film/TV music division, says, "Combine [these songs] with the likeness of the artist performing the song, and you get a powerful association between the well-known song and the product. This combination of factors gives the product almost instant credibility and recognition by a targeted audience, resulting in a successful advertising campaign."

Among BMG songs in commercials are two standards used by Mercedes-Benz. They are Sammy Lerner and Frederick Hollander's "Falling In Love Again" and Sid Wayne and Armando Manzanero's "It's Impossible," just getting under way is a commercial for Federal Express using Vernon Duke and E.Y. Harburg's "April In Paris."

At peermusic, Jimmy Davis and Charles Mitchell's "You Are My Sunshine" is being used by several companies, such as Johnson & Johnson and Gateway 2000, as well as for Chevy Blazer, "Sugartime" by Charlie Phillips and Odia Echols is a jingle for Ore-Ida. Brady R. Benton, peermusic's manager of TV, film and new media, says, "These songs recall people's childhoods, evoking old-home feelings of warmth and care."

reunion of some former members of Menudo—now in the group Reencuentro—comes another similar effort by Timbiriche, a pop vocal group that was big in the 1980s. Though no album is in the works, Luis De Llano, the group's former manager and owner of the Timbiriche name, is organizing a Latin American tour for the vocal sextet that is set to kick off Nov. 18 in Monterrey, Mexico.

The sextet is made up of original members Alex, Benny, Diego, Sasha, and Mariana, as well as Erick, who is replacing original member Paulina Rubio.

The music channel HTV is getting into the record biz with the just-released title "HTV, El Poder De La Música," a disc co-produced

with J&N Records. The multi-artist compilation, featuring popular J&N acts like Kinito Méndez and Zafra Negra, was released on J&N/Sony.

Antoinette Zel has been named president/GM of MTV Latin America. She previously was general counsel and VP of law and business affairs, MTV Network's Latin America, and VP of new business development, MTV Latin America.

Giro has signed a record deal with Musical Productions (MP). Producing the Puerto Rican salsa's local debut in MP's house studio whiz Gunda Merced.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City

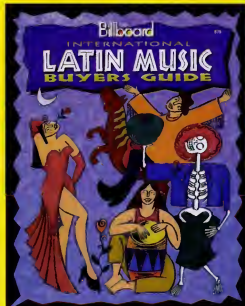
Warner's Newest Onstage



Warner's Emotive Quartet. Warner Music International recently hosted a showcase in Miami Beach nightclub Club Cristal that spotlighted four of its up-and-coming artists. Shown are Neli, top left; and Francisco Clásides, top right; Veles, middle; and Frankie Negrón.

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French Biz Hails Trautmann Plan

Package Includes Financial Support, Addressing Digital Rights

BY RÉMI BOUTON

PARIS—Popular music will be "central" to France's cultural policy in the future, with the addition of more than \$6 million worth of support for creative initiatives (Billboard *bulletin*, Oct. 21).

On Oct. 19, French Minister of Culture Catherine Trautmann unveiled a package of measures inspired by proposals in a report by the National Commission on Today's Music.

Trautmann said her goal was to "reinsert today's music at the heart of the ministry's cultural policy." She announced an additional financial effort worth 35 millions francs (\$6.4 million) for 1999, mainly aimed at training schemes, musical creation, and concert venues. However, this financial incentive represents only 10% of what the commission suggested that the sector needed.

Other measures announced by Trautmann include the recognition of DJs as "artists," incentives to produce more music TV programs, and support for organizations in charge of promoting French productions abroad.

Industry executives say that in principle, Trautmann's plan has some good ideas but that they need to see more. Indie label Boucherie Productions GM Luc Natali says, "It seems that the minister has understood our problems. There were a lot of good proposals in her speech, but so far, these are just proposals; we'll have to wait before anything concrete comes out."

Industry body SNEP GM Hervé Rony adds, "The minister has reacted very quickly. Only a few weeks after she received the report, she makes several proposals. That's good news because a lot of reports end up in a bin."

Trautmann tackled the problems of rights protection in the digital age, which she called "a major challenge

for right holders." She suggested that the notion of exclusive right to authorize digital copying should be granted to music producers, the first time a high-ranking official in France has addressed that question. She added that this measure "implies that all the technical tools are available in the form of encoding devices incorporated in hardware and software."

However, she said that "until there are sufficient technology guarantees, and because it is not possible to prevent digital home copying, I propose an interim solution which would consist of a tax on digital recordable carriers and on the subscription to Internet access or service providers."

"This interim solution is, in my opinion, the only way that would prevent [producers] from losing everything, if they ask for too much," she explained. Trautmann said the issue of rights linked to digital copying should be discussed at a European Union level and pledged to discuss it with France's EU partners in the context of preparing the EU directive on copyright.



Marketing To The Max. Universal Music International senior VP of marketing and A&R Max Hole, second from right, recently hosted a worldwide marketing meeting in L.A. that featured a series of presentations and performances by artists signed to the interscope, Universal, MCA, Geffen, and DreamWorks labels. Pictured with Hole, from left, are UMI directors of marketing Wolf Kestel, Kate Farmer, and Liz Morris.

Rony welcomes the fact that "for the first time the minister has expressed the need for a right to authorize digital media such as digital radio. That's a big step forward, even if there is still lobbying to do regarding digital home copying."

Adds Rony, "Even if it is not possible technically it is possible to legally forbid digital copying." On the legislative level, Trautmann announced that she plans to review the quota law in the forthcoming Communication Law, which will also offer a chance to address the issue of the relationship between record producers and broadcasters.

"[Media] concentration is one of the hardest problems the record industry has to face," said Trautmann. "I am concerned by the risk of unfair competition which could result from the promotion of music productions by some broadcasters who are involved in these productions. I am ready to study measures which would put an end to the links between producers and broadcasters and which would respect rules of fair competition."

This statement answers the arguments of SNEP which recently asked for a clear separation between the functions of record producers and broadcasters (Billboard, Oct. 24).

V2 Looks For Postmen To Deliver 1st Local Hit

BY ROBERT TILLI

ROTTERDAM, Netherlands—V2's Dutch affiliate is looking to capitalize on the A&R "dream scenario" of a top 20 single with its first local signing, The Postmen, as it bowed the group's debut album, "Documents," Oct. 19.

The Rotterdam-based hip-hop/



THE POSTMEN

reggae trio scored a hit with its debut single, "Cocktail," this summer (Globe *music*, Pulse, Billboard, Aug. 15). With 20,000 copies sold, the single paved the way for the follow-up single, "U Wait," released Oct. 5, which has already been embraced by radio and retail.

"Mixing raps and reggae has been done before by Jamaican toasters and sound systems," says the Anonymous M, rapper/producer of the Postmen—which took their name from Burning Spear's song "African Rastaman."

"What I like about reggae is the positive vibe," he continues. "It's more peaceful and far less fashion-conscious than hip-hop. So our raps should radiate a sense of peace and unity. At the end of the day, we like to provide entertainment and education."

Mis and DJ G-Boah formed the nucleus of the act, which now includes singer Rulsebroeka. Apart from his group duties, Mis is a big name in Rotterdam's rap scene, giv-

ing new talent a hand with his production company Social Life. The lyrics to "U Wait" are a call for action to adolescents. "Never sit down and wait—take your own responsibility," explains Mis.

This positive attitude, combined with a clear musical vision, appealed to hip-hop aficionado



de Kees de Koning, who signed the act to his TopNotch label and subsequently licensed it to V2. "We were looking for a small and flexible label with an international vision," he explains. "Our demos were immediately taken to V2 international meetings, which shows we chose the right partner."

V2 Holland has already secured releases for the group in France and Germany: On Nov. 6 the album will be presented at the next V2 international meeting in Milan, and on Nov. 16 the group will support labelmate PM Dawn at a concert in Paris.

"When I heard the raw demos of the album played to me by EMI Music Publishing, I was sold on the spot," says V2 Holland managing director Henk Eigenbrood. "That unique mix of raucous reggae and credible hip-hop within the context of a proper pop song convinced me of their instant appeal to both extremes of the radio spectrum—the top 40 and alternative formats."

Both the youth-oriented Radio 538 and the raw-edged public broadcaster Radio 3FM are among the Postmen's listeners.

"If it's both national product and good stuff, we tend to back it up quite easily," says Basyl de Groot.

(Continued on page 66)

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NEW TALENT SPOTLIGHT

TINMAN

Tinman formed four years ago in Northern Ireland, but since then they've spent most of their time in America. After playing a show in Manhattan, they were asked to do an opening ceremony slot at the 1994 World Cup in Giants Stadium. Here they worked the crowd, including many Irish and Asian supporters, into a frenzy—singing and dancing to the band's infectious tunes. This opened the door to a massive audience. The band now appears on Billboard Talent Net, equally impressed by their passion, songwriting ability and future promise.

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Online Retail Gains Int'l Ground

Dutch Station Moves Into Online Sales

BY ROBERT TILLI
HILVERSUM/THE HAGUE, the Netherlands—The Dutch youth-oriented radio station 538 has ventured into online retail, offering listeners access to some 80,000 titles via its World Wide Web site.

The station is one of several European broadcasters entering the field (see story, this page). Since Oct. 15, the station's Web site (www.radio538.nl) has added a link to 538 CD Shop, an online music store. The site also lets users listen to sound files of songs that have charted in the national top 40 or are tipped to chart.

Radio 538's online foray is being made in conjunction with the alternative online retail specialist, Plato, which has been selling online since 1998. Plato's online operations are based at its retail store in the Hague and were originally part of its nationwide chain of eight stores. Now the online operations are under separate ownership from the national chain, although they retain the same name.

Comments Radio 538 music director Erik de Zwart, "This new service fits in well with the current trend that radio is becoming more and more a content provider. Our next step will be to service listeners of 538 on RealAudio with their online orders within 48 hours."

Plato GM Harry Hoving adds, "With 538 being linked to our site, we get twice as many orders—from 30 to 60—per day. In the past, we weren't exactly specialized in singles, but with the 538 youth target group, we have to catch up with typical chart material."

Hoving gives an example: "Whereas our regular customers would order hot new music such as trendy Belgian band Zita Swoon's debut album, these kids go for happy-go-lucky hits by the likes of the Vengaboys."

Hoving expects that 538's national reach will definitely have a huge impact on Plato's online sales, of which 40% are currently export orders. The arrangement is mutually beneficial, he says.

"The deal is quite simple," Hoving says. "They [538] get access to our database, and we do the work for them and then split the profits."

A survey among Dutch labels shows that most sales executives share Hoving's optimistic mood about the potential of online sales.

"But it's still very early days to measure the effects," concludes Mark Hofstede, Polydor Holland head of promotions.



OFF THE LEASH. Darnini Minogue took time out from her recent UK tour for an in-store appearance at the Sam Goody shop in Tunbridge Wells, England. More than 400 fans turned up for the session. Pictured, from left, are the store's assistant manager James Morgan and Minogue.

N2K Japan Links With Shinsuide

BY STEVE MCCLURE
TOKYO—Online record retail service N2K Japan has signed a distribution agreement with Shinsuide, Japan's biggest record retailer.

The three-year deal, which took effect Oct. 7, gives N2K access to Shinsuide's stock of 170,000 CDs, including both Japanese and foreign repertoire. Fulfillment for orders placed with N2K's Japanese-language version of the online store Music Boulevard was previously handled by three local wholesalers.

Orders for imported foreign product will continue to be dealt with by N2K in the U.S. N2K Japan president Tetsuo Hishinuma says the Shinsuide deal makes sense because of Japan's *saison* resale price-maintenance system.

"We can't change the price [of CDs], so we act like a sales agent for Shinsuide and get a sales commission from them," Hishinuma explains. She stresses that N2K Japan will re-examine the pricing issue when *saison* is eliminated, possibly in two years' time.

"To us, the deal with Shinsuide is a great thing, because it's such a powerful entity in the Japanese music business," Hishinuma adds. "We want to be the No. 1 online music store in Japan."

She declines to say how much product N2K Japan is currently selling but notes that the online retailer has about 10,000 registered users.

N2K Japan has also announced an agreement with Yahoo! Japan in which Music Boulevard will become the exclusive online music retailer for Yahoo! Japan effective Oct. 7. Yahoo! Japan's parent company, Yahoo!, has an exclusive deal with rival online retailer CDnow, however, it doesn't cover Japan.

Hishinuma says record companies here have generally been supportive of N2K Japan, which was established in August 1996.

"It's important," she says, "to build our relationship with record labels."



French Media Group To Open Online Music Store In Sweden

STOCKHOLM—As French labels debate the influence of broadcasters on music production (Billboard, Oct. 24), French-owned media group NRJ has announced plans to open an online music store in Sweden.

NRJ, which operates a national top 40 FM network in Sweden, is setting up NRJ Music Store. The managing director is Joakim Bergman, whose experience includes a stint at Sony Music Sweden. Bergman says the World Wide Web site will be launched during the first quarter of next year.

"We will focus on becoming the best trading spot for music on the Internet," Bergman says.

"Our advantage," Bergman says, "is that we are able to challenge the already-professional Web sites here in Sweden by focusing on only music. [The music/DVD/games Web site Boxman] offers other products as well."

Price will not be the site's selling point, says Bergman.

"Since we are connected with the NRJ radio stations, we don't have to position ourselves as being the Web site with the lowest prices," he says. "As we're continuously promoted through NRJ stations every day of the year, we can afford to concentrate more on various campaign offers."

The company will outsource both buying and logistics, though no decisions have been made as to which companies will get those assignments.

Bergman says the buying part could go to a retailer or wholesaler, while logistics could be handled by a large non-music-related company. Bergman says 20% of the company will be offered to investors but declines to comment on the initial sum it is putting up.

ANDERS LUNDQVIST
and **KAI R. LOPFTHUS**

newswire...

SONY MUSIC AUSTRALIA chairman/CEO Denis Handlin has returned to work following a three-month leave of absence for health reasons (Billboard, Sept. 5), but there is no word on replacements for Chris Moss, managing director of the company's Columbia Records unit, and other executives who left in early October. Among them were GM of operations and administration Alan Terry, who, like Moss, was a Sony veteran, and Columbia directors Mick DeLanty (marketing) and Jo Grogan (promotions). Handlin could not be reached for comment. **CHRISTIE ELLISER**

GERMAN-BASED WIDE edel music AG has promoted Helge Trilick to the new post of VP for Northern Europe. In this position, Trilick, most recently managing director of edel's Scandinavian subsidiary edelphil, will be in charge of all edel companies in Scandinavia, as well as new units in Belgium and the Netherlands that the company plans to establish by January 1999. Trilick has held various positions in the group since 1989, including running edel's Los Angeles office for a year. The managers of the Scandinavian edel groups, as well as the Dutch and Belgian managers, will report to him in the new post, to be based near Amsterdam in Hilversum, the Netherlands. Two years ago, a similar position was created for Paolo Franzchini, edel's VP for southern Europe, who is in charge of edel's Italian and Spanish operations. **WOLFGANG SPAHR**

SONY MUSIC DOMINATED Music & Media's European charts in the third quarter of this year, consolidating its position at the head of the album chart share listings with 21.6% and taking the top share of the singles charts for the same period with 28.7%. Warner Music saw a resurgence to take 19.7% of the album charts from July to September, overtaking EMI's 18.6% for International (Sony had year-to-date rankings, with 22.2% of the album chart and 23.2% of the singles charts. Significant performers for the company on the album charts were Celine Dion's "Let's Talk About Love" (Epic/Columbia), Ricky Martin's "Vuelve" (Tristar/Columbia), and Savage Garden's eponymous album (Columbia). Big pan-European chart singles included Des'ree's "Life" (Sony S&S) and Martin's "La Caga Da Vida" (Tristar/Columbia). Warner's comeback in the albums category was fueled by the Corp's "Talk On Corners," Simply Red's "Blue," and Madonna's "Ray Of Light." For more details, see the Oct. 31 issue of Music & Media. **TERRY HEATH**

CEES VERHOUD, CEO of Dutch artists' rights society BUMA/STEMRA, has been elected president of BLMZ, the umbrella body for mechanical societies in Europe. Verhoud succeeds SACEM/SDRM president Jean-Loup Tournier, who held the post for two years and did not seek reelection. Tournier was involved in recent negotiations with the International Federation of the Phonographic Industry (IFPI) on a new standard agreement on mechanical royalty rates for continental Europe. In a statement, Verhoud said he was "looking forward to the new negotiations with IFPI on the [mechanical] tariffs." **KEMMUEL LECROAN**

JAQUELYNE LEDENT-VILAIN has been promoted to VP of artist development at London-based Elektra Entertainment International (EEI). The ex-Decca lady, who has been associated with Warner Music Group since 1974, was most recently senior director of promotion at EEI. She will report to senior VP of international Bill Berger in her new post.

MORE THAN 3,000 DELEGATES attended the second Pacific Circle Music Convention (PCMC) in Sydney, which wrapped Oct. 18. The four-day con-fab at the Old Sydney Harbour Casino attracted 300-plus international attendees, including A&R executives, promoters, managers, and producers. It was organized by Michael Chugg, GM of Frontier Touring. The program included more than 30 seminars on topics such as technology, the Asian music business, and the impact of the 2000 Olympics on the Australian entertainment industry. Among the keynote speakers was Peter Grosslight of the William Morris Agency, who dealt with the implications of the entry of SPFX Entertainment into the American live entertainment business. Other participants included promoter Ted Gardiner and Stuart Rose of Lollapalooza and Dean Fraser of U2 Live. Fair. More than 300 showcases featured Australian and international acts. An expo, open to the public Oct. 17, drew 10,000, a free concert Oct. 18 featuring six acts (including headliner Natalie Imbruglia) pulled in 3,000. **CHRISTIE ELLISER**

THE INTERNATIONAL FEDERATION OF THE Phonographic Industry (IFPI) in London has appointed Catrin Hughes to the new post of director of market research. Formerly the organization's communications director, Hughes will oversee all IFPI information services. Adrian Strain, former director of media affairs at IFPI's Brussels offices, has been appointed director of communications. There is no word on his replacement.



LEDENT-VILAIN

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WILLIS TOWERS

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HIT OF THE WEEK

CONTINUED

EUROCHART

(Official European Chart) 10/1/98

THIS LAST WEEK	SINGLES
1	1 I DON'T WANT TO MISS A THING AEROSMITH
2	2 NO MATTER WHAT BOYZONE POLYGRAM
3	3 LIFE DEEPFIRE (LIVE) EMI
4	4 THE BOY IS MY FAVORITE MONICA ATLANTIC
5	5 MUSIC SOUNDS BETTER WITH YOU STARBUCKS
6	6 GIRLFRIENDS BATTLE HINDSWEET
7	7 FLOODGATE IN BRUSH GOLF WINGA
8	8 BELLE GANNE LANDIS & GARDU & PATRICK FIORI
9	9 GOOD IS A FAVORITE CHESTERMAN RECORDS
10	10 IMMORTALITY CELINE DION FEAT. THE BEE GEES
RE	RE ALBUMS
1	1 PHIL COLLINS HITS VIRGINIA
2	2 DEEPFIRE HITS THE SINGLES '96-'99 WAVE
3	3 LAURYN HILL THE MISADVENTURES OF LAURYN
4	4 THE BEE GEES ONE NIGHT ONLY POLYGRAM
5	5 BOULE D'OR S/S SUPERFUTUR CHANCE
6	6 THE BEAUTIFUL SOUTH QUENCH GO DUMMIE
7	7 BRICK SHEDS SONGS FROM ALLY MOBILE
8	8 SOUNDTREKS (LIVE) WAVE
9	9 SWITCHED (LIVE) WAVE
10	10 CELINE DION, GLORIA ESTERAN, AERITHA
RE	RE FRANKLIN, SHARON TAYLOR & MARION CAREY
RE	RE WILFUNG LIVE LIVE
RE	RE WOLFGANG PETRI ENFACH GEL, NA KLAVIER

MALAYSIA

(RIM) 10/20/98

THIS LAST WEEK	ALBUMS
1	1 FARE WONG CHANG YOU EMI
2	2 THE CORBS TALK ON CORNERS WARRNER
3	3 VARIOUS ARTISTS MAX & BANG
4	4 SEARCH BIN WILAYAH BANG
5	5 JACQY CHEUNG NO REGRET POLYGRAM
6	6 SITI NURHAFIZA KUTUBAH BANG
7	7 BOYZONE WHERE WE BELONG POLYGRAM
8	8 MODERN TALKING BACK FOR GOOD BANG
9	9 VARIOUS ARTISTS WHAT YOU THINK I CALL
10	10 LOVE, POLYGRAM
RE	RE A GU TAN SING A SONG FOR YOU '90S

SWEDEN

(SGL) 10/22/98

THIS LAST WEEK	SINGLES
1	1 BIG BIG WORLD EMILIA HONKERSWALL
2	2 NO MATTER WHAT BOYZONE POLYGRAM
3	3 S.O.S. (THE TIGER TOWN MY FAMILY) RO. BOMAY
4	4 CALCUTTA (TAXI, TAXI, TAXI) RO. BOMAY
5	5 I DON'T WANT TO MISS A THING AEROSMITH
6	6 MY FAVORITE GAME THE CARPARKS TANG
7	7 BRAND OG BRAND ULF LUNDGREN
8	8 BELIEVE ANTILPOP RECORDS
9	9 EVERYBODY GET UP FIVE RCA
10	10 GET IT UP GRAY WAVE
THIS LAST WEEK	ALBUMS
1	1 PHIL COLLINS HITS VIRGINIA
2	2 DEEPFIRE HITS THE SINGLES '96-'99 WAVE
3	3 YONDA SHEDS SONGS FROM ALLY MOBILE
4	4 RO. BOMAY ROCK & CLARY HITS HITS
5	5 THE CARPARKS TANG
6	6 BURNER ROSENGRAN LUTER OG AN SARAD
7	7 BOYZONE WHERE WE BELONG POLYGRAM
8	8 SHARON TAYLOR HITS SINGLES
9	9 LISA ERIKSSON & PETER MORRIS TRIO BACK TO EARTH RCA

NORWAY

(Various Gang Norway) 10/20/98

THIS LAST WEEK	SINGLES
1	1 UNFORGETTABLE SINNER MARLIN LIVE
2	2 NO MATTER WHAT BOYZONE POLYGRAM
3	3 NO MATTER WHAT BOYZONE POLYGRAM
4	4 CALCUTTA (TAXI, TAXI, TAXI) RO. BOMAY
5	5 HOW DO I LOVE, LEARN HITS
6	6 GOOD IS A FAVORITE CHESTERMAN RECORDS
7	7 I DON'T WANT TO MISS A THING AEROSMITH
8	8 THANK U ALANIS MORISSETTE WARRNER
9	9 SINK TO THE BOTTOM FOUNTAINS OF WARRNE
10	10 ALBUMS
1	1 BOYZONE WHERE WE BELONG POLYGRAM
2	2 PHIL COLLINS HITS VIRGINIA
3	3 THE BEE GEES ONE NIGHT ONLY POLYGRAM
4	4 LAURYN HILL THE MISADVENTURES OF LAURYN
5	5 PHIL COLLINS HITS VIRGINIA
6	6 THE BEST OF THE BEST VOL. 1 POLYGRAM
7	7 DE LILLOS GANGLER SONGS ON GUN
8	8 BURNING VESPA TRAVE & TRAVE - THE BEST OF POLYGRAM
9	9 OLIO KOSPEL CHOR CELEBRATE 1980-1998
10	10 BOB DYLAN LIVE 1966 COLUMBIA

SPAIN

(APFIVELEVA MEX) 10/10/98

THIS LAST WEEK	SINGLES
1	1 CONTIGO ROSANA UNIVERSAL
2	2 NO MATTER WHAT BOYZONE POLYGRAM
3	3 LIFE DEEPFIRE (LIVE) EMI
4	4 I DON'T WANT TO MISS A THING AEROSMITH
5	5 JOTO MIDTOWN UNIVERSAL
6	6 MILLERSON ROBERT WILLIAMS COLUMBIA
7	7 METRO SUPERSTAR (LIVE) WAVE YOU ARE
8	8 JAMES MICHEL FATE OG BARTO SANTO & INTRO
9	9 LUCIANO MORA COLUMBIA
10	10 JUAN GILLESPIES COLUMBIA
RE	RE MUSIC SOUNDS BETTER WITH YOU STARBUCKS
RE	RE OYES GLORIA ESTERAN
THIS LAST WEEK	ALBUMS
1	1 ISLESIAS MI VIDA - GRANDES EXITOS
2	2 JOAN MANUEL SERRAT SOMERAS DE LA CHINA
3	3 JAVIER DE PAUL DEBUT
4	4 PHIL COLLINS HITS VIRGINIA
5	5 CAMEL SOLID PORT WAVE
6	6 HAKE GLOVER TUBULAR BELLS II
7	7 EXTRAORDINARIO CANCIONES PRODIGES
8	8 GLORIA ESTERAN COLUMBIA
9	9 ELLA RALIA ROSA E.B.S. WARRNER
10	10 MANOLO GARCIA ARENA EN LOS ESCALOS WAVE

PORTUGAL

(PortugalIMP) 10/20/98

THIS LAST WEEK	ALBUMS
1	1 SILENCE 4 SILENCE BECOMES IT POLYGRAM
2	2 JUAN GILLESPIES MI VIDA - GRANDES EXITOS
3	3 THE BEE GEES ONE NIGHT ONLY POLYGRAM
4	4 THE LIGHTHOUSE FAME POSTCARDS FROM BAHAMA
5	5 HENRI ADVA AD VIVO
6	6 CELINE DION, GLORIA ESTERAN, AERITHA
7	7 FRANKLIN, SHARON TAYLOR & MARION CAREY
8	8 WAVE LIVE
9	9 NETTING AND VIVO WAVE
10	10 COLUMBIA CITY OF ANGELS WAVE
RE	RE PHIL COLLINS HITS VIRGINIA
RE	RE MARYLIN MANSON MECHANICAL ANIMALS
RE	RE WARRNER

DENMARK

(IFPI/Norwegian Marketing Research) 10/15/98

THIS LAST WEEK	SINGLES
1	1 KALINA INFERNAL POLYGRAM
2	2 NO MATTER WHAT BOYZONE POLYGRAM
3	3 ANGELA CRISTE ETYPE POLYGRAM
4	4 GOOD IS A FAVORITE CHESTERMAN RECORDS
5	5 LIFE DEEPFIRE (LIVE) EMI
6	6 GOLF 666
7	7 DODGAR CARTEENS POLYGRAM
8	8 VILNA OG DRUMSIS DRUMSIS
9	9 I DON'T WANT TO MISS A THING AEROSMITH
10	10 CORDEN JENNIFER PACE EMI
THIS LAST WEEK	ALBUMS
1	1 SHUBISHA SHU-BU-LAEUM '73-'98
2	2 ANNE DOTTER MACHLESEN DE STOR OG
3	3 PHIL COLLINS HITS VIRGINIA
4	4 OXLEYT KOSTER SA HOLD OG KAFFE
5	5 COLUMBIA TOWN
6	6 DEEPFIRE HITS THE SINGLES '96-'99 WAVE
7	7 CARTEENS POLYGRAM
8	8 666 PARADOX REWAVE
9	9 HANK MARSHALL THOMAS THE VERY BEST OF
10	10 THE FIRST 45 YEARS POLYGRAM
RE	RE SORREN SKO POLYGRAM

FINLAND

(Radio/Musiikka/Finn) 10/15/98

THIS LAST WEEK	SINGLES
1	1 TIT MESTA KAUJIN APULANTA UNIVERSAL
2	2 ANGELA CRISTE ETYPE POLYGRAM
3	3 LUDOVIC RASCHUS POLYGRAM
4	4 THE BEE GEES ONE NIGHT ONLY POLYGRAM
5	5 PHILIPPA ELI PHILIPPA TENHOKKONEN
6	6 SATERNEN TE JORINA LUTERON UNIVERSAL
7	7 S.O.S. (THE TIGER TOWN MY FAMILY) RO. BOMAY
8	8 ONKETA SORANEN RILMANTO UNIVERSAL
9	9 GANGSTER TRIPPING FANTASY SINNER
10	10 HANSEN MIKA TIK, APKO & MIKA SUNDMIST
THIS LAST WEEK	ALBUMS
1	1 PHIL COLLINS HITS VIRGINIA
2	2 PHILIPPA ELI PHILIPPA TENHOKKONEN
3	3 KALIMA NARIN URO ANTIPOLO
4	4 THE BEE GEES ONE NIGHT ONLY POLYGRAM
5	5 ANNIKA KILJUNEN KILJUNEN
6	6 ANNIKA KILJUNEN KILJUNEN
7	7 BAD BOYS ROCK BANG
8	8 LAMPELLOUNEN ETELAA VOSSA
9	9 AEROSMITH
10	10 THE CORBS TALK ON CORNERS

GRAMMY

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K./ASIA: Abba-style harmonies and Pete Waterman's production have helped British pop quintet Steps to some 550,000 sales worldwide for its debut album, "Step One" (Jive U.K.). Two trips to Asia this year harvested a string of gold and platinum discs and 250,000 sales from the region, according to Keiron Flanning, head of international for Jive parent Zomba U.K. The album was issued there in July ahead of its Sept. 14 domestic release. At home, the set has sold 250,000 units, powered by such singles as "5-6-7-8" (inspired by the revival in line dancing), "Last Thing On My Mind," and the U.K. No. 2 "One For Sorrow" with its Euro-pop hooks and Abba overtones. "Kids between 5 and 15 did not grow up with Abba," observes Flanning. Another factor that helped in Asia was the clean, youthful image of girls Lisa Scott-Lee, Faye Tozer, and Claire Richards and boys Lee Latchford and Ian Watkins.



STEPS

DOMINIC PRIDE

JAPAN: No. 26 promises to be a red-letter day for Ryuichi Sakamoto and his daughter Miu. That's because both Sakamotos are scheduled to make their debuts as Warner Music Japan artists on that day. Sakamoto *per se* will release an album of solo piano compositions titled "Back To The Basics," while the 18-year-old Miu will put out a pop-flavored max-single called "Two Mix." The elder Sakamoto, meanwhile, is working on a full-scale opera, tentatively titled "1999" and inspired at least in part by his recent sojourn in Mongolia. It is due to premiere next autumn in Osaka and Tokyo.

STEVE MCCLURE

BRAZIL: Ivete Sangalo, lead singer of the Bahia-based *doz*/pop crew Banda Eva, has announced her departure from the PolyGram Brasil band to embark on a solo career. Sangalo's solo debut is slated for release on PolyGram in the first quarter of next year. The fresh-faced vocalist with the girl-next-door looks notes that she is leaving Banda Eva after next year's Carnival to better develop her career in Brazil and global markets, adding that she wants to form her own carnival group, *o loco*. Replacing Sangalo will be Emanuel Mendonça. "Eu Eo Eo," her first solo single, was released in May in Portugal. The album, "Ao Vivo," is No. 5 in Brazil.

ENOR PALAIO

THAILAND: The "wild man" of pop music, Thai rapper Joy B is promoting his latest album, "Bang-Kok" (Bakery Music), by keeping his face on TV. This month he is featured in a commercial for Singha Gold beer, for which the album track "Derm" (Drink) was specially written. Joy's videos are frequently aired on MTV and Channel V; in addition, he guests on many game shows and hosts "168 Hours," a show on Thai TV Channel 3. "Bang-Kok" has sold 100,000 units since its Aug. 9 release, according to Bakery; his 1996 album "Fun, Fun, Fun" sold more than 1 million copies, unusual in this market, where local, rather than imported, acts dominate the marketing edge. Joy's self-penned, street-smart lyrics, set to a locally flavored hip-hop beat, and his hedonistic lifestyle make him an icon with Thai youth. Tower Records Siam Square store assistant manager Kananat Rodcheep says, "He has the end-rack, which shows his importance; few other Thai acts have him."

JOY BOY

JOHN CLEWLEY

BELGIUM: "Plop," the debut album on Mercury/PolyGram by the cast of "Kabouter Plop," a children's show on Flemish broadcaster VTM featuring four dwarves, marks another milestone in the growth of Flemish music. The first single, "Ik Ben Kabouter Plop" (I Am K.P.), sold more than 60,000 units and held the Belgian Flemish chart's No. 1 position for 20 consecutive weeks, while the album sold 45,000 units on Oct. 16 release date. The "Plop" idea was developed by the team behind the successful "Gert En Samsen" kids' characters, who have released eight multi-platinum albums, accounting for almost 1 million units since 1991. "To diversify from the 'Gert and Samsen' repertoire, we took away every instrument featured on those albums and used other instruments to record Plop," says Gert Verhulst, co-writer and managing director of production company Studio 100. "The result is a folksy, upbeat album featuring simple songs on a heavy beat."

MARC MAES

FINLAND: 22-Pistepirkko (Ladybird With 22 Spots) recently completed a sold-out tour of Sweden, Norway, and Denmark, making it only the third Finnish act ever to cross the borders inside the Nordic region (after Apocalyptica and Leningrad Cowboys). An Finnish music has tended to be dark and the language not readily understood in Nordic lands, but the group's crossover considered remarkable. Yet enthusiasm for the band's live appearances has not translated into sales. Its recently released eighth album, "Eleven," has sold 10,000 units in Finland and only 1,500 units in Norway, according to PolyGram Finland. But in Norway's case, the band has sold out seven consecutive shows in two weeks. PolyGram Finland product manager Pekka Salla says that the group, formerly known as "The 22-Pistepirkko," is giving the audience some "basic" rock'n'roll, adding that its music has "nothing to do with fashion trends. It is minimalist, ageless, and not overproduced."

KAI R. LOPPHUS

Italy's Pausini 'Grows Up' On C&G-Lastest's 'Disposta'

BY MARK DEZZANI

MILAN—Italian songstress Laura Pausini takes stock of her first five years of fame with her fourth album, *"La Mia Kaposta"* (My English), released Oct. 14 on the Warner Music label C&G-EastWest. The album features an English-language track written for Pausini by Phil Collins, a clear indication of her aim to crack the U.S. and U.K. markets in 1999.

Pausini has already moved into the Latin market; she has recorded this album in Spanish as *"Mi Respuesta."* Since she shot to international star status after emerging in Italy at 1993's San Remo Song Festival, her first three albums have collectively sold more than 10 million units worldwide, mainly in Europe and Latin America, says her label.

"There is a marked change of direction with this album," comments Ada Gandini, international exploitation manager at C&G-EastWest.

"Laura no longer is a little girl that we used to know; her image is more mature and more sensual, and her fantastic voice is even better," says Gandini, who notes that Pausini's musical maturity is reflected in the composition of her previous albums.

"Laura has co-written 10 of the 13 songs on the album, and we used U.S. studio musicians in the [Los Angeles] sessions," he adds. "The arrangements are electronic instead of orchestral." *"L'Amore"*—who the project worked recently with Janet Jackson on her *"Velvet Rope"* album—programming the rhythms.

"The album's midtempo lead single, *"L'Emergenza D'amore"* (A Love Emergency), combines Laura's ballad-driven vocal style with electronic backbeats from Richbourg and a star line played by Mike Lander.

This album is more intimate and personal than her previous albums," says Pausini, explaining the album's title. "It reflects my own evolution as a person and as a songwriter and my personal experiences, both up and down."

Pausini says *"Come Una Danza"* (Like A Dance) and *"Anima Dimme Sì"* (Anima Tell Me Yes) are her most personal songs. The latter recreates her friendship with a fan who wrote to Pausini about her problems with anorexia.

"Although we spoke a lot and met in Milan last year, it's as much about my feelings of helplessness, despite my love and affection, toward being able to help her," Pausini says. "I can't hear the song, though, she did understand my desire for her to heal."

In addition to promotional tours of Europe and Latin America through the end of this year, Pausini will tour in the same territories planned for early 1999. C&G-EastWest's Gandini says that new markets are being targeted for next year.

On these new albums, Laura reaches new audiences," Gandini says. "Laura is breaking into Scandinavia. We have a lot of interest from Japan and South-

east Asia, which we will look at next. And then, of course, we would love to break out in the U.S."

Although Pausini's debut hit single, *"La Solitudine"* (Solitude), was recorded in English with lyrics adapted by Tim Rice, the single wasn't released in the U.K. or the U.S.

The new album features "Looking For An Angel," penned by Collins and written by Pausini in English.

The two met when Collins performed a duet with Pausini earlier this year on "Night Express," a live music show on the private TV network Italia 1.

"We became great friends," he wrote "Looking For An Angel" for me," says Pausini. "When he gave me the rough demo for the song, I could see that he understood my ideas and music. This song I regard as a very personal gift, and I don't want to use it just as a launching pad for the U.S."

Pausini says she has had many problems with the album in English, including one from 145 Records' chief David Foster.

"Of Angel," Warner Music Europe's director of group and affiliate repertoire Rainer Focke says, "At the moment, it's not an album."

He says releases in English—appearing markets like the U.S., the U.K., and Australia "are being discussed, but they're just plans at the moment."

Pausini is remaining patient. "I don't want to miss the project when it's time is right so that I can focus on it," she says. "Every year a new country opens its doors to me, which is a great thrill and important for me."

POSTMEN

(Continued from page 31F)

head of music at Radio 3FM, which placed it in medium rotation (some 10 plays per week) in its first week of release. "OK, the reggae side of it might sound pretty old-fashioned, but then again the hip-hop element gives a trendy feel to it. To us, it's just as hip as anything by Puff Daddy or Wyclef."

"U Walk," an intense reggae track, was quickly added at music TV station TMF, and in the week beginning Oct. 19, it was "single of the week" at all 60.

Says the chain's buyer, Helen Jordens, "Reggae can be difficult, but this track is really haunting. At Free we like to support Dutch product, and our pick of the week should be visible in the shop." Jordens ordered at least three two-track singles for each shop, plus some 500 copies in stock.

Apart from the current single, the album's best bets for future hits include *"The Love of My Life"* and the sing-along "Renaissance," featuring Dutch female R&B trio Dignity, who are signed to Virgin. The Postmen are in the middle of an extended Dutch tour. They also are nominated for the Heineken-sponsored Crossover Award, a prize for the best musical fusion of the year.

BY LARRY LABLANC

TORONTO—Local hip-hop artist Maestro is prepared for the work it will take to re-establish himself in Canada eight years after his last hit. He knows that both skeptics and supporters are curious about his first album in four years, *"Built To Last."*

"A lot of people thought I was 'done,'" says Maestro (born Wesley Williams), previously known as Maestro Fresh V. "Now I'm back, and people are checking me."

"Built To Last," released Oct. 20 by Atlantic Music Group, is his first ever for a Canadian label. There are no plans yet for a release elsewhere.

Maestro says he developed the album's concept before he entered the studio. "I wanted to have a party record," he says. "Clap Ya Hands," "416/985," "Hard Cranberry" are interlarded party tracks; "Food For Thought" and "Make The City Stand Still" are love songs; while "G.O.D. We Trust" and "We Got It Sewn" are more provocative songs.

The follow-up album, the project's best album and adds that in the early '90s, "I just wanted to make records. With this album, I know I needed hits."

Recorded at Phase 1, Studio Play, and Flip Side Studio in Toronto, *Built To Last* was produced by Sean with additional production by 2 Jade, Quattro Cinco, DRK, and Ryke. Maestro is supported on the album by top Canadian R&B and hip-hop acts, including Mista, Jay M, Sons of the Desert, Marshall, Wade O. Brown, Gen Lewis, Jason Simmons, Stone Poet, Ghetto Concept, Black-I, and Mystic.

"There's a large contingent of Canadian artists supporting Maestro on his album because he deserves our support," says Jamaican-born Mee, who toasts the rapper on the album's opening track, "Foundation."

The set's first single, "Clap Ya Hands/Turn It Out," was released Aug. 18 in order to re-establish Maestro with club DJs. Following a significant amount of club play, the track unexpectedly began receiving radio airplay from such Ontario top 40 rhythm stations as CING Burlington, CIXJ London, CIDC Orangeville, and CKDX Newmarket.

The second single, "Stick To Your Vision," which samples the Guess Who's 1969 instrumental "These Eyes," was serviced to Canadian radio Oct. 12. The video of the track was serviced to MuchMusic and its Quebec-based French-speaking counterpart Musique Oct. 20.

Maestro, who was born to Guyanese parents and grew up in the Toronto suburb of North York, not only broke down barriers for the mainstream acceptance of rap and hip-hop in Canada. He also paved the way for the acceptance of domestic R&B and hip-hop artists who followed, including Mee, Kish, Rapelle, Gayle, Dream Warriors, Simply Deep, and the C&G of Finesse & Shabazz, and Organized Rhyme.

"There hasn't been a Canadian rap artist that has come close to match-

ing the success Maestro has had," says Sharon Kavanagh, producer of CITY/MuchMusic's dance program "Electric Circus."

Maestro's stature in Canada is largely based on his 1989 debut album, *"Symphony In Effect,"* released by the now-defunct New York-based LMR Records and distributed in Canada by Atlantic. Powered by the single "Let Your Backbone Slide," the album has sold 170,000 units in Canada, according to Atlantic president Alexander Mair. In 1991, Maestro won two Juno Awards: top rap recording for "Symphony In Effect" and best video for "Drop The Needle."

Additionally, "Let Your Backbone Slide" sold more than 50,000 units, according to Mair, reaching No. 1 on The Record's singles chart, unprecedented for a domestic hip-hop track.

The follow-up album, 1993's "Black The Affair," also on LMR, boosted by another Canadian hit, "Conductin' Thang," sold 60,000 units in Canada, according to Mair. However, 1994's disappointing "Naash, Did Kid Can't Be From Canada 'til..." released by LMR—sold only 10,000 copies in Canada, according to Mair.

"When 'Let Your Backbone Slide' was released, the timing was right" for a hip-hop breakthrough in Canada, says Mair. "After that, it was a right artist. The media wanted a Canadian hip-hop artist (to be a star). MuchMusic played all his videos out of the box, and then over 40 radio stations were able to play hip-hop, which isn't the case today."

"The timing was right" for a hip-hop breakthrough in Canada, says Mair. "After that, it was a right artist. The media wanted a Canadian hip-hop artist (to be a star). MuchMusic played all his videos out of the box, and then over 40 radio stations were able to play hip-hop, which isn't the case today."

Maestro: The Early Years

TORONTO—Maestro's career breakthrough came about after the rapper was spotted on a local TV show by executives from the New York-based independent dance label LMR Records in 1989.

"Canadian labels weren't trying to check for me when I was shopping my demo then," says Maestro. "They said they wanted to hear a better version of 'Let Your Backbone Slide.'" LMR Records (executives) and Stevie B. saw me perform and knew the song had hit potential. They didn't ask me for any big-time master version."

Despite the early success in Canada, Maestro eventually decided to move to concentrate on breaking stateside. Moving to Brooklyn, N.Y., in 1992, he recorded "Naash, Did Kid Can't Be From Canada 'til..." released by LMR. However, the album failed to catch fire on either side of the border. When Maestro's contract with LMR expired in 1996, he returned to Toronto to work on another album.

LMR ceased operations in 1996 and has since been folded into Saja Records. Distributed by Atlantic Records in the U.S., Saja has released

"We're hoping to do as much as we can for Maestro's new album," says Scott Turner, PD/music director of CING. "It's an exciting album. He's got a lot of flavors on it, which is going to get him a wider audience. He opened up doors years ago, and he's even going to open up more doors."

Atlantic is supporting "Built To Last" with an aggressive, two-pronged marketing program targeting hip-hop and mainstream pop consumers.

Atlantic kicked off its street campaign July 27 by issuing limited-edition vinyl versions of "Clap Ya Hands/Turn It Out" for club DJs. DJs have since received vinyl editions of the album and "Stick To Your Vision," as well as singles featuring R&B mixes of the tracks "Holy Water" (featuring Ghetto Concept) and "The Vaseline" with LM Groove.

At the same school and college campaign kicked in Aug. 25. Throughout October and November, Atlantic is running 15-second spots on MuchMusic and MusiquePlus. At the same time, Atlantic has purchased advertising on numerous top 40 stations across the country; in such U.S. music publications as *Vibe*, *Source*, and *Rap Pages*; and in such Canadian music magazines as *Word*, *Club Life*, *Me Check*, *Club Life*, *Hot*, and *Watch*.

Noting that Atlantic's promotion and marketing is targeting the 14-19 and 20-24 demographics, the label's marketing director, Nigel Newton, emphasizes the importance of trying to reach the 14-19 age group, the hip-hop community. "Our challenge now is to educate 14- to 19-year-old (non-R&B) males that want 'Rap City' and who are into Wu-Tang, Notorious B.I.G., and Puff Daddy about Maestro."

catalog product by Ike & Tim Turner, Jim Croce, Duke Ellington, and Stevie B. Atlantic continues to license Maestro's LMR catalog for Canada. "Maestro had huge Canadian success, but the bottom line was there wasn't a homeboy in the United States," says Larry Moelis, VP of operations at Saja. "Between his more sophisticated style and his lack of Canadian hype, he just didn't break him in the U.S. He wasn't accepted by the rap community here."

Shopping a seven-song cassette demo last year in Canada, Maestro was unexpectedly found closed doors at several major Canadian labels. "I couldn't even get a meeting with a couple of labels," he says. "That was a shock after what I'd done."

Attie, however, has been working directly with Maestro and signed him. "I recognized that his music was still fresh and very cutting-edge," says Brian Allen, VP of Atlantic Canada. "He's been working doing the rhythms and hooks that have established him in the first place."

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Alliance, Out Of Chapter 11, To Focus On One-Stop Business

BY ED CHRISTMAN

NEW YORK—When Alliance Entertainment Corp. (AEC)—fresh from emerging from Chapter 11 on Aug. 20—recently withdrew from bidding on providing music and fulfillment services to Blockbuster Music stores,



it sent two signals to the industry.

First, it shows that Coral Springs, Fla.-based AEC has the ability to walk away from business that would add volume but not profits, a trait not displayed by the company's previous management team. That weakness was one of the main reasons behind the wholesaler's date with Chapter 11 on July 14, 1997.

But if one presumes that Valley

Media—the wholesaler that successfully bid on the Blockbuster Music business (Billboard *Outlet*, Oct. 9)—will achieve a profit on the deal, it also shows that AEC, even after successfully fighting its way out of bankruptcy, still has work to do to regain its competitive edge.

AEC president CEO Eric Weisman, in an interview that took place before the Blockbuster Music bid was withdrawn, acknowledged that while AEC has made great strides in successfully reorganizing the company, there is room for improvement.

"My view is that there are still things we are working on to improve our business, and we are committed to making improvements," Weisman said. "We have met the challenges that we have had to face and have every reason to believe we will continue to meet the challenges."

He pointed out that AEC is the only one-stop in the history of the music industry to successfully come out of Chapter 11. Other one-stops that filed for bankruptcy protection were either liquidated or sold.



WEISMAN

"Everyone thought we would be liquidating," Weisman said. "Clearly we have a lot of supporters among suppliers, otherwise we wouldn't have made it through

Chapter 11."

Thanks to that support, AEC is now trying to get back into the game by concentrating on its core business, the one-stop group, to make it more efficient and reduce expenses, while preparing for the future.

"We are going to be automating the facility; introducing warehouse management software technology" to the company's systems, said Weisman. "It will be completed by May of next year, and will allow us to be more efficient from a cost point of view, as well as providing more services to customers in a state-of-the-art manner."

In addition, the company will redesign its warehouse to maximize the capabilities of the new system. That process, which should help squeeze costs from the company's overhead, is

expected to be completed by July. The facility currently measures 240,000 square feet; when redesigned and expanded it will have a capacity of 300,000 square feet.

The other way to improve a company's expense structure is to increase volume—which makes costs a smaller percentage of sales—and AEC has a strategy for that, too, according to Weisman. The business plan calls for the company to achieve sales of about \$400 million during its current fiscal

(Continued on page 71)

Alliance Readies Online Outlet For Its Indies

BY STEVE TRAIMAN

NEW YORK—Alliance Entertainment Corp. (AEC) will launch in late October its prototype online retail concept, which has been designed for independent retailers.

Alliance, one of the largest music wholesalers, has created the Store 24, an online site that is initially being set



equal footing with major chains, which can more easily afford to design and maintain their own sites. It also will give indie merchants an opportunity to improve customer service for music, video, games, and other multimedia products.

"It's part of our overall strategic plan that president Eric Weisman designed to position the Alliance Entertainment Corp. as a new-generation distribution company," explains Bob Ekizian, VP of marketing and independent retail accounts. "We are leveraging our core competencies, particularly our ownership and involvement in the development of AMG, the All-Media Guide." AMG's All-Music Guide won leading search engine Yahoo's award this year for best music reference site on the Web.



Owner Jim Dunn is pictured in his Planet Grooves music store in Clearwater, Fla. (Photo: Steve Traiman)

A key feature of the Store 24 is that it will immediately inform consumers or retailers whether requested product is in stock.

All packing and shipping of product will be handled from AEC's newly automated warehouse in Coral Springs, Fla., with shipments made daily to consumers by United Parcel Service or overnight delivery; using

(Continued on page 71)

Figuring Merchants' Sales From Consumer Preferences

IT'S NOT EASY to figure out music sales for the top merchants in the U.S. Many retail companies simply hold on to their disclosed results. And for the publicly owned firms the data can be misleading. Sales from video, books, accessories, and T-shirts, as well as advertising dollars from the labels, are included in the total revenue, which makes it hard to determine how much music is actually being sold.

One way to get a handle on this is to ask the people who are buying records. A polling firm, Strategic Record Research, has queried consumers about their retail preferences for the past three years. The company, a unit of Los Angeles-based Left Bank Organization, asks 10,000 consumers in random phone calls if they buy music and, if so, where they purchase it most often. The firm lists the results for the

"active buyers" of music, those who have acquired at least six recordings in the previous six months. The findings have been tracked for three years to give a picture of the changes in music retail market share.

One striking result is the growing share of the music market held by the mass merchant Wal-Mart. This past summer, 11.9% of active buyers said they shopped there most often for music—a 2.7-percentage-point lead over the retailer in second place. Wal-Mart's share has steadily increased; it was 9.7% in 1996 and 10.9% in 1997.

That is noteworthy when you compare Wal-Mart's figures with those of its biggest competitor, Kmart. In active-buyer market share, Kmart ranks 14th, at 1.6%—and that is down from 2.3% two years ago. Wal-Mart has 2,391 stores in the

(Continued on page 72)

BUYING TRENDS



by Don Jeffrey



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Musicland Promotions Target Personal Connections With Consumers

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—In this age of screaming billboards and stunted attention spans, Musicland wants to be more than a blip on the music consumer's radar screen.

The company has reformed its marketing initiatives in an effort to connect more personally with customers of its Musicland, Sam Goody, On Cue, and Media Play stores through highly targeted advertising initiatives, broad partnership programs, and a range of in-store shows.

"It's a different world now," says Marcia Appel, Musicland senior VP of advertising and partnership marketing. "We deal with a music customer that is more diverse, more female. We've always had younger and older buyers, but now for the first time there are two huge population groups [of young and old] in the stores."

One of the keys to the new strategy is the integration of all marketing efforts, from advertising and vendor partnerships to the Minneapolis-

based company's magazine, *Request*. "Instead of being individualized departments that put together pieces of a project and then hand it off, we now have a much more integrated,



and thus more powerful, marketing effort," Appel says. "The end desire is, of course, to sell more music, and long term, to create a bond with the consumer that is not easily shaken."

The company has learned that it's not only the message delivered to consumers that counts but also where that message speaks to them.

"Teenage girls love magazines and

depend on them for a lot of their information, so we launched a broad campaign in *Teen People*," says Appel. "This was a departure for us, because it is magazine-based and because we committed to a monthly program that included not just ads but a branded cohesive campaign. We needed something to build our brand, to reinforce sales."

The initiative included a contest in which a fan who sent in the most Backstreet Boys; that generated 75,000 submissions, Appel says.

"The advertising is not just centered around one new release or 10 products on sale," she says. "It really is being branded to become attached to the customer's heart."

Another piece of the marketing plan is a move toward deeper cooperative alliances and away from one-off promotions.

"We've moved to bigger programs that can make an impact rather than multiple smaller programs," says Stephanie Maki, director of partnership marketing and national promotion at Musicland. "Co-sponsoring has been around for a long time, but when we do couponing with external partners now, it generally falls under the umbrella of a bigger program. It used to be that we'd say, 'Sure, why not do a coupon for a given packaged good.' We now try to limit the coupons we use with external partners so we are not all over the marketplace, which devalues what the offer is."

With the casting off of single-minded efforts, there has come a glut of larger events such as Bandemonium, a grass-roots national contest to find new musical talent; Pepsi's in the store sponsor.

Previously called *Unreal* (because the finals were held in Vail, Colo.), the contest will begin its latest round in January 1999 with a call-through signage in stores, on college campuses, and in clubs—for bands to submit demos. Musicland will choose from the selection to 20 bands, which participate in playoffs in 10 U.S. cities. The finals will be in March in Florida.

During the past three years, the event has swelled from 900 entries its first year to 600 to 800. The winning band or artist receives a cash prize and a free session with a producer to create a professional CD.

The contest "has music consumers among our core base in music," Appel says. "It has reconnected us with the consumer who wants to find new music."

It also gets the Musicland, Sam Goody, On Cue, and Media Play names out on university campuses, clubs, and other premium spots.

Maki says that although Pepsi is the title sponsor, Bandemonium eventually will have four to six sponsors.

"A lot of programs make sense in 13 or 14 sponsors, but we want our sponsors to get the attention they want and deserve, so we tend to limit it," she says.

Among other events for which Musicland has formed deep partnerships are a back-to-school promotion that offered a top prize of \$20,000 in MasterCard travelers' checks, TVs,

microwaves, and other goods, and participation in Pepsi's recent under-the-cap Pop Culture game. Contestants whose bottle caps said that they won a free CD at Musicland could pick up their prizes at a store rather than mailing in the cap.

"We sell Pepsi product in our stores, and they have traditionally focused on teens and music, so we thought it was the perfect fit for us," Maki says. "Although final results weren't in by press time, Maki says early research shows that most winners did make additional purchases when they came to collect their prizes."

Musicland also has stepped up its sampling programs, offering store browsers everything from hair-care products to snack food to gum to soda, according to Appel.

Of course there's nothing like a big event on the premises to bring consumers into a store. Appel says Musicland is working to take the in-store artist appearances way beyond CD signings in stores in the top 20 markets that can handle the foot traffic and generate media exposure.

The jewel in the company's in-store crown is the Home Before Midnight



series of free concerts staged on the third floor of the Sam Goody store in Greenwich Village in New York City. Chris Nadler, Musicland senior divisional advertising coordinator for the Northeast region, conceived the series three years ago as a comfortable space for 200 fans, journalists, and industry executives to listen to music, grab some food and drink, and relax.

"We wanted to convey the fact that people can get off work, come see some great music, get an autographed CD, spend some quality time with artist, and be home before midnight," Nadler says.

The series has now presented more than three dozen shows, and Nadler says shows can generate sales of anywhere between 25 and 150 pieces of the featured artist's product.

The concerts are acoustic or semi-acoustic in nature and have featured acts as diverse as the Fun Lovin' Criminals, Jeffrey Gaines, and Boney M. A key to the series' success is that the shows are opened by a local

The Sam Goody music series in New York and New Jersey recently presented a Rob Zombie show at Irving Plaza in New York. Shown after the show are, from left, Scott Van Horn, regional sales manager of Geffen Records; Zombi; and Chris Nadler, senior divisional advertising coordinator for the Northeast region at Musicland, which operates Sam Goody.

act that attracts its own following. Most of the headlining acts are in town to play shows at local clubs, but Nadler says the key factor for Home Before Midnight is its atmosphere.

"We don't want people to see the same show they'll see the following night, and we don't want to compete with the clubs, we are trying to support them," he says. "Hopefully someone is going to do something spontaneous, break a guitar string, something that adds to the intimacy of the affair."

Chris Nadler is working with local radio stations and with club promoters and even broadening the series' impact outside of the store's location. At Gaines' recent visit to New York, everyone who purchased a CD at the Home Before Midnight show got a free ticket to his Irving Plaza show the following night. In early September, Musicland teamed with Geffen Records and WXRK (K-Rock) New York to promote the new Rob Zombie album by offering anyone who purchased or pre-ordered his new record at a Musicland or Sam Goody store a free ticket to his show in New Jersey. Those fans were also the only ones who could get into the show. Nadler says the promotion drove traffic to six areas Sam Goody stores and sold all 850 tickets to the venue.

Although it's the best-known Musicland concert venue, the Greenwich Village Sam Goody isn't the only Musicland store to host a regular live-music series. The Roosevelt Field store on New York's Long Island offers local-legend showcases on Saturdays afternoons. Nadler says, and the store at the King of Prussia mall in Pennsylvania and one Boston location are starting music series as well.

While the bulk of Musicland's marketing initiatives are targeted toward younger consumers, the company is working to induce baby boomers and others to come down. This holiday season, Musicland will reintroduce its Holiday Checklist, an in-store tear-sheet on which fans can check off favorite new albums or artists; they can then give the sheets to parents or others who want to give them gifts.

"Gift-giving time periods—around the holidays and when the spring when it is graduation, and Mother's and Father's Day—are real big times for us," Maki says.

newsline...

MEDIA METRIX and RelevantKnowledge, two companies that measure the number of visitors to Internet sites, have merged and formed a new company that will retain the name Media Metrix Inc. The firms measure more than 15,000 World Wide Web sites and online properties and poll a sample of more than 40,000 Internet users. The companies were headquartered in New York and Atlanta, and the new entity will keep the dual-city base.

CONOW, the online music retailer, and Reel.com, the Internet video merchant, have formed what they call a "shopping network" with two other electronic-commerce companies, Cyberian Outpost, which sells computer products, and toy store eToys. The retailers will be linked to a Web page that features promotions. Other merchants are expected to be added to the network.

K-TEL, the marketer of music compilations, has formed a partnership with Internet affiliate sales firm LinkShare that is expected to increase visitors to K-tel's online music store. The New York-based LinkShare, which signs up companies that link to K-tel's site, will earn a portion of the revenue generated from online sales. K-tel's stock rose 18% to \$6.50 in Nasdaq trading when the partnership was announced.

COLUMBIA HOUSE, the major record club, says it has made a deal with The Music Connection that will allow club members and customers of its online music and video store, Total E, to create customized CDs online. Music Connection's Musickmaker has more than 160,000 tracks available for compilations. The CDs will range in price from \$9.95 to \$19.95, depending on the number of tracks. Columbia House is owned jointly by Warner Music Group and Sony Music Entertainment.

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Valley Media's Stock Offering Does A Disappearing Act

HHEY, NOT SO FAST: So what ever happened to Valley Media's stock offering, anyway?

At the Assn. for Independent Music (AFIM) Convention, held back in May in Denver, the talk of the town was that Woodland, Calif.-based Valley—which operates mega-one-stop Valley Record Distribution, Distribution North America (DNA), and the Santa Fe, N.M.-based label Valley Entertainment—would soon be announcing an initial public offering (IPO) (Billboard, May 30).

Events immediately following AFIM and the generally tight-lipped vibe at DNA's sales conference in June in Sacramento, Calif., led Declarations of Independents to believe that an IPO was in fact in the offing.

Then, nothing. A source in the know recently told us that the Valley IPO had been placed "on the back burner."

We contacted Valley CEO Rob Cain during the company's annual strategic planning meeting the week of Oct. 12 in Santa Cruz, Calif., about the matter. He said only, "We don't comment on what we're doing with our equity."

However, an informed source indicates that while Valley has not completely discounted the idea of mounting an IPO, it is taking a wait-and-see attitude about making a market plunge.

The source says that Valley management's second thoughts about an IPO are reflective of a generally greater caution about going public. He points out that in September 1997, 61 IPOs were launched; in the same month this year, only four companies went public. Furthermore, market analysts have noted a year that most recent IPOs—including many by entertainment companies—have not performed up to expectations.

So, don't expect to see that Valley IPO happening in the immediate future, but don't count the company out of the Wall Street game either.

FIELDING HURLEY: We have our personal crusades, and occasionally we discover to our delight that some of our friends in the indie music business share them.

Declarations of Independents was cheered to learn that early next year, the new Portland, Ore.-based Field Recording Co. will kick off business with "Weatherhole," a new album by one of our personal heroes, eccentric folk musician Michael Hurley.

Hurley's last American album was "Wolfways," released in 1995 by Koch Records, the label operated by Port Washington, N.Y.-based distributor Koch International (Billboard, Aug. 26, 1995). The imprint's A&R man at that time was Nicholas Hill, an avowed Hurley fan who first met the singer/songwriter when both men lived in Portland during the '70s.

Hill, who has since left Koch, decided to start a label to execute var-



by Chris Morris

ious albums he's been itching to get into the market. "It's not just [about] Michael—there are a lot of projects I've been involved with over the years, and to not have an outlet for them is kind of dumb," Hill says. "Why shouldn't I be doing it on my own?"

And what better way to get the ball rolling than with a new collection by the artist known as "the Snockman"? The author of a pricey 1965 Folkways debut, two magnificent sets for Jesse Colin Young's '70s imprint Racecon, and several fine albums for Rounder, Hurley remains one of the elusive masters of American folk.

"Weatherhole," which will be distributed by Tim/Kerr Records, will follow Hurley's current "Bellemead Sessions: A Return To The Land Of Lo-Fi," a compilation of tracks from various sessions that was recently issued by the Irish label Blue Navigator.

The Field album, cut in Richmond, Va., and New York, finds Hurley backed by a powerful group of sidemen that includes Dave Reich of the Holy Modal Rounders, Paul Watson of Sparklehorse, former Cracker/Gutterball/House Of Freaks drummer Johnny Hot, and multi-instrumentalist David Mansfield. Need we say we can't wait?

Snockman fans, please note: Hurley is in the midst of a rare West Coast concert tour that will take him through California, Nevada, Oregon, and Washington and ends in mid-November.

FLAG WAVING: Over the last decade, New Orleans-based Black Top Records has midwived the comebacks of some blues and R&B artists who mysteriously slipped into obscurity. To an honor roll of rediscovered notables that includes the late James "Thunderbird" Davis and guitarist Robert Ward, the label can now add the name of vocalist Roscoe Shelton, who makes a fantastic bow for Black Top with the new album "Let It Shine."

Blues and R&B collectors will finally remember Shelton as a vocalist of the '50s gospel group the Skylarks, who cut a succession of stellar secular sides for the Excello and Sound Stage 7 labels during the late '50s and '60s. Possessed of a distinctive and powerful voice, Shel-

ton suddenly vanished from the scene.

"I had retired," Shelton says today. "I got out of it in '68. Things weren't going too well for me."

A format change at the powerful R&B station WLAC Nashville—where Shelton's manager, John Richbourg, who ran Sound Stage 7, was the reigning DJ—seemed to spell the end of things for the singer. Then living in Dallas, Shelton moved to Nashville, where he experienced a major career change.

"From 1969, I was working at a medical college," he says. "I was housing director for the medical students. I retired from there in 1988."

A phone call from out of the blue

brought Shelton back into the music business in 1994. "I was sitting around the house, and one day I got a call from [Nashville guitarist/producer] Fred James. [Singer] Earl Gaines put him in touch with me... It was good, because I wasn't doing anything."

Shelton and Gaines began performing together as the Excello Legends, and Shelton cut albums for Appaloosa Records in Italy and the South Carolina indie Magnum Records. But he expresses the greatest satisfaction with "Let It Shine," which was produced by James, who also contributes some powerful guitar work.

Anyone with a fondness for

Southern soul and '50s urban blues will be knocked out by Shelton's new opus. At 67, the vocalist's powers are undiminished by age, and such new Shelton/James originals as "Sometimes I Get Bitter," "Save Me," and "Hard To Be Alone" are in the classic mold.

Shelton says of the new record, "It's given me a new lease on life... Now, again, I really am enjoying what I'm doing."

Shelton and Gaines, who recently appeared at the King Biscuit Blues Festival in Helena, Ark., will appear Wednesday (25) at the 3rd & Lindsey Bar & Grill in Nashville. On Nov. 2, they begin a monthlong European tour.

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NRM Targets Tempo, Rainbow; Navarre Reports Loss For Qtr.

MYSTERY SOLVED: National Record Mart's (NRM) press release of Sept. 24 in which the chain said it will acquire up to 23 stores, without giving any details, is becoming clearer. Sources say that Carnegie, Pa.-based NRM has signed a letter of intent to acquire four stores from the five-unit Rainbow Records, according to sources (Billboard/Bulletin, Oct. 16). Neither Newark, Del.-based Rainbow nor NRM returned calls seeking comment.

NRM's deal with Rainbow apparently is concurrent with but separate from the negotiations the company is conducting with Pacific Coast One-Stop, which owns the 22-unit Tempo. According to sources, NRM is negotiating to buy stores from that chain as well (Billboard/Bulletin, Sept. 25). It is now believed that NRM is negotiating to buy about 18 of the Tempo stores. Sources say the Rainbow deal has progressed to the point where the chain is contacting landlords about lease reassignment to NRM. NRM currently operates 159 outlets.

A DAY AFTER Navarre reported a loss of \$1.42 million on sales of \$54.9 million, the company announced the resignation of its COO Guy Marsala, and a corporate restructuring.

While sales for the quarter that ended Sept. 30 were up 13% over the \$48.6 million generated during the

same period last year, the loss this year compares with a net profit of \$519,000 last year (Billboard/Bulletin, Oct. 21). In explaining the loss, the company said it included \$1.4 million in write-offs and settlements with computer software publishers that formerly were doing business with Navarre's computer product division and \$869,000 in operating expenses associated with the "continued development of NetRadio Network owned by Navarre."

Also contributing to Navarre's problems, gross profit declined as a percentage of sales, while expenses increased during the second quarter. Gross margin declined two percentage points to 10.5%, while operating expenses jumped to 13.3% of sales, up from 8.8%. Eric Paulson, president of the company, says that while gross margin declined, if the write-offs are added back into the equation, gross margin was strong for the quarter.

The increase in operating expenses was primarily attributed to the company's strategy of developing NetRadio, as well entering the DVD market and expanding its music distribution business into Canada. Also, the company has made investments in developing a business-to-business World Wide Web site for its labels.

For the six-month period that
(Continued on page 72)

RETAIL TRACK

by Ed Christman



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ALLIANCE TO FOCUS ON ONE-STOP BUSINESS

(Continued from page 61)

year, which ends Jan. 31.

In addition, AEC is aggressively targeting the Internet as an area for growth. Up until now, that area has been dominated by Valley Music, which does fulfillment services for CDNow, Music Boulevard, and a host of other online retailers. The online business took off while AEC was in Chapter 11, and consequently most virtual retailers chose to avoid the ailing one-stop. Weisman said that the company is ready to roll'n roll in pursuit of this business.

He said he foresees growth from three areas on the Internet. First, about 50% of AEC's overall sales vol-

ume comes from national accounts; and as those accounts get into online retailing, Weisman said, AEC will be a beneficiary.

Second, AEC is also looking at independent brick-and-mortar merchants, which are currently accounting for about 25% of the one-stop's overall business. AEC is pursuing Internet business via the Store 24 program, in which independent merchants can put their own logo on an Internet retail site customized for them by Alliance (see story, page 67).

Third, Weisman said that he expects to generate volume at the expense of Valley Music, although he did

not cite that company by name. Internet retailers, he said, "likely will want to have more than one back-end supplier, just so they are not dependent on one company. And we can really do the job. We feel very confident that we are growing market share on the Internet side in an aggressive manner because we have very solid core competencies to complement the [online] retailers, from data to technology to inventory breadth."

An integral component of AEC's online plans is All Media Guide (AMG), a database company based in Big Rapids, Mich., formerly known as

Matrix, which will be moved to Ann Arbor, Mich. That company's products include the All-Music Guide, the All-Movie Guide, the soon-to-be-marketed All-Games Guide, and the soon-to-be-launched All-Book Guide. The All-Music Guide, which was recently named the best music reference guide on the Internet by Yahoo!, serves as the heart of the Store 24 program, and Weisman expects it to play a growing role as the Internet becomes an important selling tool.

AEC is fulfilling Internet orders for UBL.com and Shopping.com, among others, with volume this year of approximately \$4 million, according to sources at the company. Weisman refused to specify volume, but said, "We expect this business to grow exponentially."

Aside from the Internet, Weisman noted, "With our emergence [from Chapter 11], it is exciting that retailers of different types are calling to see how the reorganized one-stop group can offer wholesale services and products for their businesses."

Other good news for the company is that Barnes & Noble just re-signed a four-year deal with Alliance for fulfillment that includes a data licensing agreement. While Weisman acknowledged that Barnes & Noble may buy certain music titles directly from record companies in the future, "they are having such good growth in their business, we might not see our business [with them] affected at all."

The AEC One-Stop Group is the company's core business, with approximately 550 of Alliance's 700 employees assigned to that division, according to Weisman. The one-stop division has 14 sales offices, of which three act as branches: one in Bethel, Conn., where CD One-Stop was based before

it was absorbed and subsequently shut down by AEC; one in Coral Springs; and one in Los Angeles, the region that was serviced by Abbey Road Distributors before AEC shuttered it.

The L.A. office is part of a 150,000-square-foot satellite warehouse, which is overseen by Sam Ginsburg.

In addition to AMG, which has a staff of about 75, the other business division of AEC is One-Way Distributors, based in Albany, N.Y., which wholesales budget releases and licenses music for its own special packages. One-Way, which is housed in a 100,000-square-foot facility and employs about 75 staffers, sells prepackaged music primarily to mass merchandisers, drug stores, supermarkets, and truck stops.

Concord Jazz was previously under the AEC banner, but that label is now owned by the same banks that own AEC and is undergoing its own Chapter 11 process. Also under the company umbrella, St. Clair's was sold by AEC back to Miles Flood, president of the Montreal-based company.

At AEC, Jim Gaffney has been appointed chairman. Weisman describes him as "someone who has been involved in many companies' boards of directors." Other key executives are Alan Tuckman, executive VP of sales and purchasing; Peter Ili, executive VP of operations; and David Schlang, executive VP of new business.

Executives at the one-stop group include Robbie DiFreitas, senior VP of purchasing; Matt Constantino, senior VP of fulfillment services; Mike Donahue, VP of national accounts; Bob Ekizian, VP of indie retail and marketing; Gustavo Bello, VP of international; Rob Lensman, VP of

(Continued on next page)

ALLIANCE READIES ONLINE OUTLET FOR ITS INDIES

(Continued from page 67)

invoices of the retail account whose online site was accessed by the consumer.

For Jim Dunn, owner of Planet Grooves and its predecessor, Vinyl Museum, since 1986, the Store 24 provides a great opportunity. "We've been an AEC account for about 10 years and a strong buyer the last eight years or so," he notes. "We're direct with WEA, but Alliance is our main distributor for most other inventory; and it's been a good team effort."

Dunn has been linking about a Web site to expand the store's links to a number of area high schools and the many tourists from Canada, Europe, and elsewhere who provide a good chunk of its customer base (Billboard, Aug. 23, 1997).

"We started getting into an online presence in late 1997 and had developed a home page," Dunn recalls. "When Aaron Serrano, our local AEC rep, told us about the Store 24, we saw the potential of some really big sales, without the cost and high-level maintenance generally required of online sites. "It would be really prohibitive to do this on our own."

Ekizian recalls that Dunn was typical of many of AEC's accounts. "Through our rep network, a lot of accounts said they wanted to get on the Internet but didn't have the money to really make it work," he says. "The Store 24 is our way of giving something back to our local accounts. It's a way to break down the walls of an indie retailer's store and expand their reach. The Store 24 is the solution to their retailers' needs for information on how to get any product any time."

The only investment in dollars for an account is "just to stay a loyal Alliance customer," Ekizian says. He declines to say what Alliance has invested in the project. "Just as we're doing with Planet Grooves as our beta test site, we're designing the site and will host it, providing all updates on new releases and price changes. We'll be testing all facets of the program; and one of the [site's] bonuses is its 'scalability,' which enables us to enhance any feature for the full network."

He notes that the initial use of the AMG will be limited to looking up the artist and album title only, providing information on full albums, EPs, and

singles.

"Once we're sure the first two areas are fully debugged, we can add song title look-up to all active sites at once," he explains.

AMG, the nucleus of the Store 24 concept, was founded by Michael Ertwine, a musician/computer programmer who once traveled with Bob Dylan, and Vladimir Bogdanov, a database expert. They were soon joined by data engineer Chris Woodstra, who is now editor in chief of AMG.

In addition to the All-Music Guide, the AMG consumer directories include the All-Movie Guide and the All-Game Guide, which will be available to any AEC retailer in the future, and the soon-to-be-launched All-Book Guide.

After the beta test period for Planet Grooves, "rollout of the Store 24 will be based on supply and demand," Ekizian says. "We've already gotten a number of solid inquiries and will be

actively soliciting other accounts later this year. It does take time to set up each customized site, and once the busy holiday season is over, we expect to have a lot more online activity throughout all of 1999."

"We're really excited to be the launch site for the Store 24," says Dunn. "We'll be advertising in all the local media, focusing on print ads as well as our six key high school newspapers; the See monthly magazines, distributed to area hotels, motels, restaurants, and stores; and the St. Petersburg [Fla.] Times."

In an advertisement for the annual Clearwater Jazz Holiday Oct. 15-18, which usually draws 25,000 people, Dunn included copy that mentioned the new Web site.

"We see great potential in bringing in new customers from our many area visitors and giving our existing customers more service and more reasons to stay with us," he says.

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'Graftii' Artists. Universal Studios Home Video celebrated the 25th anniversary release of "American Graftii" with a screening held at the Academy of Motion Picture Arts and Sciences. Shown, from left, are Sharon Clark; her husband, Bill Clark, executive VP/COO of Universal; "Graftii" director George Lucas; and Charlie Katz, senior VP of marketing for Universal. The special-edition cassette, including interviews with Lucas and cast members, shipped Sept. 15.

For Retailers, War Is In Demand

'Private Ryan' Sparks Interest In All Things World War II

BY TRUDI MILLER ROSENBLUM
NEW YORK—Video suppliers have their marching (and flying and sailing) orders.

The success of Steven Spielberg's "Saving Private Ryan" is boosting interest in World War II and sales of nontheatrical titles. Demand could take another leap forward this holiday season with the release of another highly publicized feature, "The Thin Red Line," the second movie based on the James Jones novel.

"Private Ryan," which has generated nearly \$200 million, is the current gold standard. "What Spiel-

berg has done is to use his filmmaking skills to humanize World War II in a way no one in his generation has done. It's a prime opportunity for video marketers to jump on," says consultant Jim Lyle of Video Publishing Resources in New York.

And jump on it they have. The latest additions to a long, gray line of documentaries include Avion Park Home Video's "D-Day, June 6, 1944," the first of a six-part series distributed by Jaguar Entertainment that arrives in early November, and National Geographic's "Untold Stories Of World War II," due Dec. 23. Avion Park Co. Doug Keeney credits "Private Ryan" and his publisher, William Morrow, for the programs that will continue with a segment, "Air War Europe."

Because of the movie, Morrow commissioned Kenney to do a picture and text collection called "Day Of Destiny: The Original Photos From D-Day." About 40,000 copies were printed, sparking interest in a cassette edition.

Kenney's book has been selling extremely well, which tells me that there will be two strong bulges of purchasing interest in our D-Day video—now through Christmas and when "Private Ryan" is released to sell through," says Kenney.

The movie is expected early in the second quarter. In varying degrees, each vendor hopes to benefit from

the second coming, and the vendors already are legions.

World War II coverage includes Rhino Home Video's "Why We Fight," a seven-volume set of propaganda films directed by Frank Capra, released Aug. 17; Goldilocks Home Video's "World War II In Color," a collection of recently declassified footage of the D-Day invasion and other World War II battles shot for the government and produced by director Billy Wilder, released Sept. 15; and Bonneville Worldwide Entertainment's "American Caesar: General Douglas MacArthur," due Oct. 27.

Madacy Entertainment, a specialist in World War II, recently shipped two 10-packs, "The Crusade In The Pacific" and "The Rise And Fall Of The Nazi Empire." That's in addition to the firm's 10-cassette series "World War II: The Great War," "The Battle For Europe," and "The Encyclopedia Of World War II."

Then there are Diamond Entertainment's five-volume sets "World War II Remembered," "World War II: War In The Pacific" and "Frank Capra World War II Collection"; New Video Group's "World War II Chronicles," "Last Days Of World War II," and "Great Escapes Of World War II: The Battle Of Iwo Jima And Beyond: The Atomic Bomb Movie," featuring archival footage

(Continued on page 75)

While Barnes & Noble Nixes Most Video in Stores, Its Web Site Links With KidFlix

SEE IT, READ IT: Barnes & Noble has eschewed video chainwide with the single exception of A&E's "Biography" series. Not so barnesandnoble.com, which bills itself as the world's largest online bookseller. The Internet retailer and newly formed KidFlix.com have signed an exclusive deal that creates a well-stocked children's bookstore called barnesandnoble.com at KidFlix.com. It opens in mid-November, in time for the holidays.

Books will be matched with appropriate children's and family titles. "We're going to use video to aid reading," says Jonathan

Goldstein, president and CEO of MovieStreet, which launched itself and its first product, KidFlix, just last month (Billboard, Oct. 3). In fact, the business plan was set in the ears that Kaplan began off answering questions about site activity or sales.

Nevertheless, barnesandnoble.com VP of sales, marketing, and business development Carl Rosendorf says KidFlix is the perfect partner. Although he acknowledges "it's a little early," Rosendorf adds: "What attracted us was their approach of striking that very important balance between entertainment and education. [Video] can play a significant role."

Barnesandnoble.com is also in the midst of a fierce competitive battle with Amazon.com, which has offered books and videos from the start of its online service. The KidFlix deal should help close the gap on that front. "This is the first one," says Rosendorf. But it's a one-way street. Barnesandnoble.com won't refer visitors to KidFlix, and the KidFlix connection won't be mentioned at retail.

The agreement is the latest of several for Kaplan, which has aligned KidFlix with Village.com, a women's network; HotBot, a search engine; and video retailer West Coast Entertainment. He promises "lots more" activity this year.

TELLING TALES: DVD International is becoming a bit more worldly. The New Jersey-based vendor has acquired rights to Armistead Maupin's "More Tales Of The City," scheduled for mid-December release. The series of sexual hijinks in '70s San Francisco were deemed too risqué for broadcast on PBS, after the network aired the first series; in the end, Showtime snapped them up for its pay-TV subscribers.

According to David Anthony, CEO of Zuma Inter-

national in New York, which does the encoding, DVD International plans to deliver a total of seven hours of programming on two double-layer discs. The suggested list will likely be \$49.98. Anthony expects "More Tales" to be packed with far more viewer options than your average DVD. Among those under consideration: A menu of selected scenes and commentary after each of the six hourlong episodes.

The richness of the DVD should stand in sharp contrast to the cassette set due from Unmix Entertainment. Anthony thinks the complexity of the DVD is indicative of the direction for DVD. And that includes corporate applications, such as the more than 40 DVD displays that Zuma designed for the Guggenheim Museum's exhibit of contemporary French visual arts, architecture, and design.

But the options are a dilemma for Hollywood: Do viewers want to see the main event as soon as they pop the DVD into the player, or is the special-features menu the first thing they want on the screen? Anthony wonders if the extra step from menu to movie might turn off a portion of the audience.

BLOCK THAT SATELLITE: Studios and retailers squabble over lots of things, but on one issue they can claim a collective victory: Home video analyst Alexander & Associates says that direct broadcast satellites (DBS) hurtful effect on rentals has stabilized. From July 1994, when DBS sales first took flight, to October 1997, Alexander's "active rental segment" declined from between 38% and 40% of VCR households to 32%. Since then, however, that percentage has held "very steady."

The report doesn't credit the turnaround to better movies, including "Titanic." An Alexander notes, "Product quality was acceptable... but historically marginal." Rather, it has been the various copy-ded programs launched over the past year "that have been successful in their initial launch."

Alexander would not get an argument from at least one of the distributors charged with carrying out the studio initiatives. Valley Media in Woodland, Calif., a skeptic from the start, won't play because it says the plans are expensive to implement, erode thin bottom lines, and create legal entanglements. "If it isn't profitable, let us or our customers, we see no reason to get involved," says president/CEO Rob Cain.



by Seth Goldstein

BY JIM BESSMAN

NEW YORK—After decades of neglect, the '60s British TV classic "The Avengers" has been officially released on home video, in pristine condition and with surprising commercial success.

The first six cassettes in the whimsical spy series, each containing two digitally remastered 50-minute episodes, were released at the end of July by A&E Home Video, which issued three more last month. According to A&E director David Wulmsley, they are the first A&E titles ever to chart in Billboard. (On Top Video Sales in the Oct. 24 issue of Billboard, "The Avengers" 7th Box Set debuted at No. 23, "Box Set 1" was at No. 24, and "Box Set 2" was at No. 37.)

"Most of our titles have been documentary, special interest, or adaptations, with a long shelf life," says Wulmsley. "The Avengers" had no other sellers that did volume over time, but "The Avengers" is our first product with such instant appeal."

The initial titles and forthcoming ones are priced at \$19.95 each, or in three \$29.95 boxed sets of the consecutive two-episode tapes. The graphics on the boxes are parts of a

puzzle: The tapes for an entire season, when shelved in chronological order, form a complete picture of stars Patrick Macnee and Diana Rigg in various poses.

The fourth and final set of three cassettes will be shipped in February. Together, the 12 represent the first full-color "Avengers" shows, which originally ran on American TV during 1967. They starred the over-the-hill Macnee as the suave, bowler-wearing, umbrella-wielding super-secret agent John Steed, and Rigg as his sidekick, the karate-chopping Mrs. Emma Peel.

It was actually the series' fifth season and consisted of 25 episodes. The earlier black-and-white shows starring Macnee and Rigg had been shown in the U.S. However, the very first "Avengers," in which Macnee was paired with Ian Hendry and then Honor Blackman, never made it to the States.

Rigg, now a Dame but forever adorned by "Avengers" fans as the proto-feminist Peel, left the show for her career at age 40 (in the fifth season); she was replaced by Linda Thorson as Tara King. Production,

(Continued on page 77)

MGM Set To Drop 'NIMH II'; 'Shocktober' At DVD Express

MGM PREPS 'NIMH II': After a 16-year gap, MGM will release "The Secret Of NIMH II: Timmy To The Rescue" Dec. 22, priced at \$14.95. The title carries a \$9.95 minimum-advertised-price point during the first 30 days of release.

"The original movie, based on Robert O'Brien's prize-winning children's book about a super-intelligent society of rats, was released theatrically in 1982. This new direct-to-video release will be loaded with consumer offers from Lifetouch Portrait Studios and Scholastic and a rebate from MGM.

Inside each "NIMH II" cassette contains will find a coupon for a photo from Portrait Studios valued at \$32.95. Portrait Studios are located in J.C. Penney's stores nationwide. Also, MGM will offer a \$3 rebate when consumers purchase the title plus "An All Dogs Christmas Carol" and any other qualifying MGM Family Entertainment title. The offer will be promoted in-store and on all copies of "An All Dogs Christmas Carol."

An in-school program will be conducted by Scholastic, which will distribute teaching kits incorporating the movie's themes, at elementary schools across the country. The program is expected to reach more than 1.7 million kids. "NIMH II" features the voice talents of Ralph Macchio, Peter MacLean, William Macy, Dom DeLuise, and Eric Idle.

In other sequel news, Universal Studios Home Video will release "The Land Before Time VI: The Secret Of Saurus Rock" Dec. 1, priced at \$19.98. The video will introduce the new character Doc, voiced by Kris Kristofferson. All other series titles will be re-promoted and repriced at \$19.98.

SPOOKY CONTEST: Online retailer DVD Express is conducting a monthlong Halloween contest to highlight horror and sci-fi titles. Until Oct. 31, visitors to the company's World Wide Web site can enter the Shocktober Trivia Fest, which highlights five scary movies.

Visitors answer questions about the movies and are entered into a contest where they can win a Gateway computer, a Sony Playstation, a PlayStation Game "Red Asphalt," or a framed poster of "Scream 2." The prizes are awarded

weekly. For visitors who might have trouble answering the questions, DVD Express offers the Count Trivia area, which provides clues.

In addition, DVD Express has organized all of its horror and sci-fi titles in the Virtual Shop of Horror area for easy access. The address: www.dvd-express.com.

MORE ELVIS: If you can believe it, there's another never-before-seen Elvis Presley performance about to be released on tape.

This video comes from Jim and Lois Robertson of Houston, who captured the King on film when the then unknown singer performed at a local park in 1955.

"First-Ever Elvis" is being touted as just that. It is available from Valencia,

Calif.-based Tapeorm Video Distributors for \$19.95. The actual performance is five minutes long, but the video has interviews with the Robertsons and other footage to fill out the remaining 25 minutes.

The Robertsons' son, Monty, found the film in an old cedar chest in 1987 and later had it authenticated by the Presley estate.

RCA MILESTONE: Video dealers probably won't be too happy to hear that Thomson Consumer Electronics shipped its 5 millionth DSS direct broadcast satellite (DBS) system to retail earlier this month.

Introduced in 1994, DBS has been identified as one of the contributing factors to the decline of video rental and sales activity. DSS allows consumers to get access to more than 200 channels of movies, sports, and other entertainment programming. Worldwide, Thomson expects to ship 2 million more DBS systems by the year's end.

MARK THE DATE: EPM Communications holds its 10th annual Entertainment Marketing Conference Nov. 8-10 at the University City Hilton & Towers in Los Angeles.

Each year EPM, publisher of the Entertainment Marketing Letter, and Research Alert, brings together marketing execs from the film, TV, packaged-goods,

(Continued on page 76)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Weeks of Release	Rating	Suggested List Price
7	7	7	TITANIC	Paramount Home Video 833-833	Leonardo DiCaprio Kate Winslet	1987	PG-13	29.95
8	5	107	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1956	G	21.98
9	NEW	1	LOST IN SPACE	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
6	3	3	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	5.21
6	6	2	PAULIE	Universal Studios Home Video 83960	Charles Martin Gale Rockwold	1998	G	22.95
6	NEW	2	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Dennis Richards	1997	R	19.98
6	5	33	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Myers Elizabeth Hurley	1997	PG-13	19.98
6	11	8	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PWBV032	Various Artists	1998	NR	13.98
2	6	3	CASPER MEETS WENDY	ForVideo 388	Cathy Moriarty	1998	PG	19.98
28	2	2	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	29.98
11	11	11	BACKSTREET BOYS: ALL ACCESS VIDEO #1	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	13.98
12	2	3	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PWBV031	Various Artists	1998	PG	13.98
15	11	2	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.95
14	13	13	JERRY SPRINGER: TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	19.95
15	11	8	BARNEY'S GREAT ADVENTURE	PolyGram Video 4004S005765	Barney	1997	G	22.95
15	6	3	MERLIN	Hallmark Home Entertainment 96525	Sam Nill	1998	NR	19.98
17	11	2	THE EXORCIST 35TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Lincoln Stutz	1973	R	19.98
15	11	11	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	19.98
15	20	11	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
20	15	13	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PWBV030	Various Artists	1998	NR	19.98
11	11	13	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
22	NEW	1	THE X-FILES	ForVideo 0148	David Duchovny Gillian Anderson	1998	PG-13	22.98
11	11	6	DA GAME OF LIFE	Polygram Video 53425	Snoop Dogg	1998	NR	19.98
28	NEW	1	C BEAR AND JAMAL	Xerox Entertainment 4033	Animated	2000	PG	14.98
15	11	11	JERRY SPRINGER: THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	19.98
26	14	127	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1993	G	29.99
27	29	8	THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON	MPI Home Video MP7387	Bill Clinton	1998	NR	14.98
25	29	2	TELETUBIES: DANCE WITH THE TELETUBIES	Warner Family Entertainment Warner Home Video 83748	Various Artists	1998	NR	19.95
26	29	2	THE AVENGERS '67 BOX SET 3	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	29.95
30	26	22	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
11	11	3	BOOGIE NIGHTS	New Line Home Video M4624	Mark Wahlberg Burt Reynolds	1997	R	19.95
32	33	8	THE FULL MONTY	ForVideo 4906	Robert Carlyle Mark Addy	1997	R	14.98
33	35	11	IMAGE OF AN ASSASSINATION	MPI Home Video 72323	Not Listed	1998	NR	17.95
34	39	34	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	20.99
35	30	121	GREASE: 20TH ANNIVERSARY EDITION	Paramount Home Video 1108	Jay Truitt Cheryl Laine	1978	PG	14.95
36	38	26	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.95
37	27	10	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video V50163	Pearl Jam	1998	NR	14.98
38	37	9	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
38	40	7	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97
40	36	3	IN & OUT	Paramount Home Video 329873	Kevin Kline John Cusack	1997	PG-13	14.95

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Minnesota Orchestra's 'Nutcracker' Revives Original Tale

GRACE NOTES: "NotesAlive," an adventuresome new series from the Minnesota Orchestra that blends kid-friendly music, art, and literature, has been making inroads at retail since hooking up in July with independent distributor Blackboard Entertainment Inc. in Oakland, Calif.

The series' second and most recent release, "Nutcracker: The Untold Story," is being carried by major chain Video, West Coast Entertainment, and Borders Books & Music. And "we're hoping to do business with Blockbuster franchises after the first

of the year," says Bruce Becker, chief marketing officer for Minnesota Orchestra Visual Entertainment.

"Nutcracker: The Untold Story" combines Tchaikovsky's orchestral score, ballet, animation, theater, and narration. It focuses on the largely unknown elements of the original "Nutcracker" story, which was written by E.T.A. Hoffman.

Using computer animation, the video brings to life drawings by children's author/illustrator Maurice Sendak. Sendak had designed costumes and sets for a



by Moira McCormick

1983 production of "The Nutcracker" by Seattle's Pacific Northwest Ballet and also published these drawings with the original Hoffman text in the 1984 book "Nutcracker."

It's only the second children's video involving Sendak; the first was Children's Circle's "The Maurice Sendak Library." The plain-spoken artist had never much interest in the format, he says, "because it's usually so condescending and prosaic. Everyone speaks unctuously down to children, and I have avoided that all my life, to the best of my ability."

Becoming involved with this production stemmed from "always [having] had a particular affection for the production I designed in Seattle," he adds. "Because that, to me, was a successful project in turning a local review which was mostly a ideological bore into something which might conceivably be of interest to children."

Sendak believes that Hoffman's original story, "The Hard Nut," is "stupid nonsense" but that "when Tchaikovsky and the Bolshoi Ballet took it up, they took elements of the story without bothering to tell the whole story. It's been sweetened to the point of death."

He acknowledges that the music is "wonderful, gorgeous" and hastens to add that he does not "blame Tchaikovsky and the Bolshoi, because this was typical of classical ballet at the turn of the century: to just make it a dance. The story was negligible."

That plot, says Sendak, involves "a little girl [called variously Clara or Marie] coming to her hormonal stage of life. Which is an endlessly fascinating story. Which the music goes beautifully with, so that kids can go and see themselves up there." Instead, the ballet has always shunted the girl to the side of the stage as an observer of all the other dancers.

In this video version of "The Nutcracker," narrated by the pivotal character Godfather Drosselmeyer, most of the dancing is done by Marie and the Nutcracker/Prince, and it does indeed subtly suggest a young girl's romantic awakening. Notably absent are traditional "Nutcracker" figures like the Sugarplum Fairy.

"What girl who's coming of age and her hormones are soaring would, in her right mind, invite the dazzling Sugarplum Fairy to

her party?" Sendak asks, observing the famously delicate, celestially-driven musical interlude that customarily is danced to by the fairy. "It is beautiful music, but isn't it more wonderful to have [Marie] dancing it?" And, as in Hoffman's original tale, it is Marie who saves the Nutcracker Prince, not vice versa.

"Nutcracker: The Untold Story" is the second "NotesAlive!" video. The first was "On The Day You Were Born," based on the award-winning Debra Frasier book; it received the American Library Assn.'s 1997 Andrew Carnegie Medal for best children's video of the year. It features the Minnesota Orchestra performing an original piece by composer Steve Heitzge, 3D animation of Frasier's paper-cut illustrations, and Frasier's narration.

Becker says a third title, scheduled for January 1999 release, will be based on the Dr. Seuss book "My Many-Colored Dancer." It will feature original composition by New York's Richard Einhorn, along with "motion-picture animation." As with its two predecessors, the new title will have behind-the-scenes segment, including interviews with the video's various creators.

"We started offering video for kids ages 3-12 in 1996," says Becker. "We want to establish 'NotesAlive!' as a brand name. We felt there was a strong need in the marketplace to interest children in the arts, in a kid-friendly way. Our idea was to combine music, literature, and art in an exciting video with an educational component."

If successful, the series would "generate funding for the orchestra on a long-term basis," he says.

Becker notes that the series represents "the higher-quality end of the market, so it's a higher price point, but not out of reach." Titles are \$19.95 in clamshell packaging and \$14.95 in slip-sleeves, with the latter price point "especially geared to retail," he says.

"There's been so much publicity about the benefits of classical music for kids," he says. "It's been a big plus. All these retailers have to do is communicate the fact that they've got something that parents want."

Becker says radio promotions are part of the marketing plans as well: "We've been giving them product to give away on the air." Distributor Blackboard Entertainment is also offering a "product," according to founder and president Marcella Aviles. Blackboard started in 1995 as an independent kid-video label with a series called "You Can Fly" (including "You Can Ride A Horse," "You Can Fly A Kite,"

and five others).

"We realized," says Aviles, "that unless we owned our own distribution, this business would be a tough row to hoe." She hired a sales staff and now handles some 115 independent children's titles from a number of indie vendors.

It was a "strategic alliance" with not-for-profit organization Coalition for Quality Children's Arts, says Aviles. "That got us our distribution relationship with the Minnesota Orchestra. We donate a portion of our sales to the coalition."

Blackboard planned to use "NotesAlive!," she adds, "to identify retailers where the product would do well, the ones carrying kids' learning-based products, like Noodle Kidoodle and Zany Brainz. We book chains like Crown Books, Borders, etc., where the buyers are historically receptive to this type of content, and merchandise it properly so it will sell through."

Co-op, including those with specialty outlets such as furniture stores, "have generated a lot of volume," says Aviles. "With co-op, our dollar is just as good as Disney's. And we place product successfully by not going for 100,000-piece orders."

In addition, Aviles notes, "strategic placement is very important. We've been able to do national and regional ads for 'NotesAlive!' because of the orchestra affiliation, ads that would normally be out of reach, price-wise, for a single independent product."

"When you have enough passion for what you're doing," says Becker, "as everyone on our team does, you can do great things."

Assistance in preparing this column was provided by Kim Coz.

SHELF TALK

(Continued from page 74)

and home video industries. Keynote speakers will include Coca-Cola USA VP Steve Koonin and CBS Broadcast Group executive VP George Schweitzer.

END HUNGER RESCHEDULES: The Video Software Dealers Assn. has rescheduled its End Hunger benefit to Jan. 20 at the Playboy Mansion in Los Angeles.

The event, "An Evening Under The Stars," will honor major contributors to the campaign, including Blockbuster president John Androske, MGM Home Entertainment president David Bishop, Rentrak CEO Ron Berger, Blow-out Video President Steve Berns; ACT 11 Popcorn/Golden Valley Microwave Foods' Scott Arbuckle; and End Hunger co-founder and actor Jeff Bridges.

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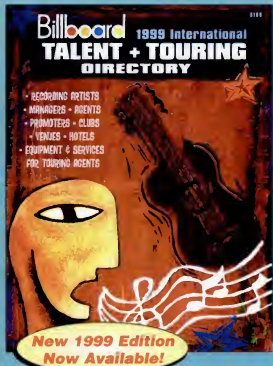
OCTOBER 31, 1998

Top Kid Video

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS	TITLE	Distributing Label, Catalog Number	WEEKS ON CHART	PEAK POSITION
1	1	150	*** N 1 ***	LADY AND THE TRAMP	Walt Disney Home Video/SBS	1955	26/9
2	2	7		POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	25/9
3	3	3		SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment/Warner Home Video H424	1998	19/36
4	4	5		BARNEY'S GREAT ADVENTURE	Polystar/ABC Kids 400505955	1997	22/5
5	7	11		THE BLACK CAULDRON	Walt Disney Home Video/Buena Vista Home Entertainment 9124	1989	25/9
6	5	7		TELETOONS: HERE COME THE TELETOONS	Warner Family Entertainment/Warner Home Video H3747	1998	14/5
7	8	259		AN AMERICAN TAIL	Universal Studios Home Video B3842	1986	19/38
8	9	155		THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video/Buena Vista Home Entertainment 12731	1988	25/9
9	6	7		TELETOONS: DANCE WITH THE TELETOONS	Warner Family Entertainment/Warner Home Video B3748	1998	14/5
10	10	35		ANASTASIA	FoxVideo	1997	18/38
11	11	25		ELMO! LOOZ! & SONY MONO		1998	12/38
12	12	35		HERCULES	Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26/9
13	25	7		BARNEY'S HALLOWEEN PARTY	Barney Home Video/The Lyons Group 2424	1998	14/5
14	16	3		GOOSEBUMPS: ONE DAY AT HORRORLAND	Warner Home Video 0496	1998	13/38
15	NEW			C BEAN AND KIM	Renzo Entertainment 4033	1998	14/58
16	14	33		CREATURE COMFORTS	BBC Video/FoxVideo 7012	1997	14/38
17	20	85		THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	25/9
18	17	151		PETER PAN: 45TH ANNIVERSARY LIMITED EDITION	Walt Disney Home Video/Buena Vista Home Entertainment 12730	1996	25/9
19	NEW			101 DALMATIANS CHRISTMAS	Walt Disney Home Video/Buena Vista Home Entertainment 14746	1998	12/39
20	13	5		KIKI'S DELIVERY SERVICE	Buena Vista Home Entertainment	1998	13/39
21	22	235		BAMBI	Walt Disney Home Video/Buena Vista Home Entertainment 942	1947	25/9
22	24	3		GOOSEBUMPS: WEREWOLF SKIN	FoxVideo 0497	1998	9/38
23	18	13		THE SPIRIT OF MICKY	Walt Disney Home Video/Buena Vista Home Entertainment 10050	1998	22/19
24	19	15		MELLOY TIME	Walt Disney Home Video 5963	1948	22/19
25	23	5		BLUES CLUES: BLUES BIRTHDAY	Nickelodeon Home Video/Paramount Video B38823	1998	9/35

▲ TA gift certification for a minimum of 125,000 units or a dollar volume of \$9 million and \$1 million for theatrical releases programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ TA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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Home Video

MERCHANTS & MARKETING

A&E FINDS AN UNEXPECTED HIT IN VIDEO RELEASE OF TV'S 'AVENGERS'

(Continued from page 72)

which began in England in 1961, ended in 1989.

"The New Avengers"—a modernized follow-up starring Macnee and two younger assistants played by Gareth Hunt and a pre-"Absolutely Fabulous" Joanna Lumley—launched on late-night U.S. TV in 1979 and lasted only two seasons.

The enduring appeal of the show for baby boomers who grew up with it, aside from the talented actors and creators, is in its still-fresh '60s-vibe and a stylized version of English society. In a recent interview in London's Daily Telegraph, Macnee said it was an England "that never existed and never will exist, and yet an England we all dream could somehow be... where even the most ghastly of masterminds would understand that everything must stop for tea."

A&E Home Video now intends to issue the entire "Avengers" output, including "The New Avengers," over the next several years.

"It's been owned by at least eight different people—one of whom I know is in prison," says Macnee, who has crusaded to halt "Avengers" piracies and to compel payment of royalties due the east. "It's been basically treated as floor covering, but now it's owned by people who really care about it—Canal Plus, the biggest TV company in France—and they'll pay

us our money."

Macnee notes that even A&E, which ran the series on its cable network in 1990, presented truncated versions of episodes that left the ingenious, sci-fi-flavored plots barely intelligible. Any past wrongs, however, have now been righted as ecstatic consumers have shown, via online postings and purchases.

"We knew that the fans had a very deep affinity for the product, but we didn't know the appeal was so wide or that it'd really strike such a nerve," says Steve Savage, president of New Video, A&E Home Video's distributor. "We've had dealers say they haven't seen such passion on the part of consumers since 'Star Trek' came out on video."

Ironically, the failure of the recent movie version of "The Avengers" has only helped. "We thought we might go down with the ship, but what happened was that all the critics referred to the original as the standard," notes Savage. "Now that [the movie] is coming out on video in December, we expect another sales blitz, because people coming into stores looking for the movie will be intrigued by the original."

Citing Paramount Home Video's "Star Trek" tapes, Savage says that A&E is also "digging deep" into "The Avengers" to satisfy the hardcore col-

lector, as well as new fans, by issuing the complete series. This has meant scouring vaults and archives in search of the original negatives of the Hendry and Blackman episodes, which were done live.

Having released the sought-after color episodes, A&E will follow next year with the black-and-white Riggs shows, says Walsmsley. "The goal is to encourage fans to collect all the sets and own the complete library." Buyers of the four "Season Five" boxes can obtain a collectible portion of the completed box graphics. DVD release of the series, he adds, will also commence next year.

The still-active Macnee, who is now 76 and living in Palm Springs, Calif., has been heavily involved in promoting "The Avengers."

"I went on QVC and held one up, and within 10 minutes they'd sold 4,000 cassettes!" he exclaims. Macnee, co-author of TV Book's recently published "The Avengers And Me," adds, "They're selling to people now who weren't even born when they were made, which means that they still hold up."

"It was ahead of its time, with things like computers and robots and tai chi—and a female character who was equal to a man. And Di with her auburn hair looked like something out of heaven."

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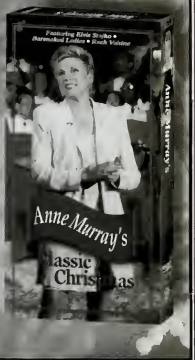
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update CALENDAR

OCTOBER

Oct. 24, Second Wu Charitable Foundation Benefit, Marriott East Side, New York 781-981-4800.
Oct. 24-26, Cimposion '98, Adam's Mark Hotel, Denver, 323-462-6992.
Oct. 24-27, On Cue Management Conference, Nashville, 311-931-8325.

Oct. 26, What You Don't Know Can Hurt You: Legal Challenges to Songwriters, Publishers & Artists, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York 212-365-5440.

Oct. 26-28, @duch Internet Marketing Conference, Marriott Marquis, New York 310-473-4147.

Oct. 27, Jewish Federation Annual Community Awards, Synagogue Temple Tifereth Israel, Westwood, Calif. 323-761-8081.

Oct. 29, Seventh Annual Salute to Excellence Awards Dinner, honoring WMO's Philadelphia PD Joe "Butterball" Tumbaro, Sheraton Hotel & Towers, New York 212-222-5400.

Oct. 29, Inner Circle Baltimore Networking Event, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Club New York, New York 212-561-1736, rsvp@powerhousegroup.com.

NOVEMBER

Nov. 2-4, Webzone '98: New Media Music Conference, Sheraton Universal, Universal City, Calif. 781-279-2925.

Nov. 4, City of Hope Dinner Honoring Timothy White and Howard Landau, Barker Hanger, Santa Monica, Calif. 312-626-4611, extension

LIFELINES

BIRTHS

Girt, Sally Rolsin Isabella, to Loren Chodosh and Kristin Harkin, Sept. 7 in New York. Mother is a music business attorney. Father is head of two record companies.

Girt, Eden Alexis, to Lori and John Lytle, Oct. 12, in Nashville. Mother is VP of publicity for Virgin Records Nashville. Father is president of Lytle Management.

MARRIAGES

Chris Knight to Debbie Wells, Aug. 15 in Slaughter, Ky. Groom is a Decca Records artist.

DEATHS

Charlie Fox, 64, of Jacksonville, Sept. 18 in Mobile, Ala. A songwriter and musician, Fox wrote "Mockingbird," an R&B hit in 1963 that appeared on Sue Records affiliate Symbol by Fox and his sister Inez F. Fletcher, known professionally as Inez Fox (see Words & Music, page 39). A version by James Taylor and Carly Simon was also a top five pop hit in 1974. Fox wrote several other songs, including "Hurt By Love," "I Stand Accused," "No Stranger To Love," and "I'd-3-4-5-6-7 Count The Days." He is survived by his wife, Hattie; a son, Kevin Cochran; four sisters, including Inez; and two brothers.

6540

Nov. 14, Neil Regatt Memorial Fund Dinner And Awards, honoring Tower Records president Russ Solomon, Barker Hanger, Santa Monica, Calif. 310-247-5890.

Nov. 18, Silver Chef Dinner And Auction, benefiting the Norfolk-Boston Music Therapy Foundation, honoring David Foster, Roseland, New York 212-707-2818.

Nov. 18, SESAC New York Music Awards, New York Chapter 212-566-3450.

DECEMBER

Dec. 7, Billboard Music Awards, Las Vegas, 212-356-5002.

Dec. 15-19, Louis Challenge, benefiting Child-Help USA and the Entertainment Industry Foundation, La Quinta Resort & Club Chino Canyon, La Quinta, Calif. 310-556-7774.

GOOD WORKS

AT THE CROSSROADS: On Oct. 15, the 12-1/2-Campdon-founded West Indies residential treatment facility, the Crossroads Centre at Antigua, opened to help people with alcohol and drug dependencies. Contact: Janet Spiegel at 818-753-7586.

DOWN WITH THE WU: The Wu-Tang Clan will host the second Wu Charitable Foundation fund-raiser Oct. 24 at the New York Marriott East Side. The event will benefit the computer-literacy program, which gives money to disenfranchised New York-area public schools. The fund just provided Staten Island's Public School No. 57 with \$20,000. Contact: Marcia St. Juste at 718-981-4500.

SPEAKING OUT: Conceived by human-rights activist Zach de la Rocha, the Spitfire tour is traveling to U.S. college campuses throughout October to speak out on global affairs. It is moderated by Krist Novoselic and includes a rotating group of actors, musicians, and activists. Pegged to participate are Amy Ray of the Indigo Girls, Woody Harrelson, Jello Biafra, Exene Cervenka, and MTV's Kennedy. Contact: Shorefire Media at 718-522-7171.

BLUES BONUSES: Johnny Winter, Bo Diddley, Otis Rankin, and Billy Branch will perform at HOPEFEST '98, to be held Nov. 12 at Chicago's Riviera Theatre, to help the homeless and the Chicago Coalition. The event also includes a silent auction. Contact: Elynn Harris at 312-435-4548.

On Dec. 8, B.B. King will perform at a benefit for the United Negro College Fund. Organizations in New York aboard the aircraft carrier USS Intrepid. Tickets are \$1,000, and the ship holds 1,000 people. He also performed in July 1996 for American troops in Bosnia. Contact: Sidney Seidenberg at 212-421-2021.

radio

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Radio Remains Cool In The Face Of Heated-Up Competition

This story was prepared by Sean Ross, editor of *Airplay Monitor*, with Chuck Taylor, *Top 40 Monitor* managing editor, Jeff Silberman and Rock Monitor editor Marc Schiffrin.

SEATTLE—It's the end of the world as we know it. But broadcasters feel fine. That was the message at this year's fall National Assn. of Broadcasters (NAB) Radio Show, held Oct. 14-17 here.

Despite repeated predictions of a coming recession and concerns about radio's post-consolidation spot load, as well as the presence of Internet radio listening and digital satellite audio on the horizon, panelists representing current ownership were surprisingly upbeat, rarely suggesting that any radical change in the landscape was about to take place.

At his Oct. 15 keynote address,

Jacor Communications chairman Sam Zell told his audience that he expected a recession to take place in early 1999. The downturn, he said, would "prove how much more powerful" the broadcast industry was than during the early-'90s recession.

"I think [Wall Street] is going to be surprised at how well you do," said the chairman of the recently merged Broadcast Oct. 17.

His remarks were echoed later that day at the group heads panel, where Chancellor Media president/CEO Jeff Marcus suggested that a recession "could become a self-fulfilling prophecy" but added that "if we see it, we could prove once and for all that radio is recession-proof" and show "the power of super-mulch."

By that time, Cumulus Media executive vice chairman Lew Dickey had

already suggested that radio's recent stock-price fluctuations were the result of a "temporary liquidity crisis" affecting all stocks and not based on industry performance.

DIGITAL SATELLITE RADIO

This year's NAB had been preceded by major announcements by both digital satellite audio providers, CD Radio and XM Satellite Broadcasting (the former American Mobile Radio Corp.); XM's Lee Abrams predicted the company would have 43 million subscribers by 2000.

Despite those announcements, the group heads' take on the prospect of digital satellite audio and the advent of greater Internet listening varied little from opinions expressed in previous years.

"We just believe radio is fundamentally a local business," said Dickey. He was seconded by Marcus, who noted that his family had already subscribed to cable radio and was fascinated by it "for one day," and by Citadel Communications chairman Larry Wilson, who noted, "I'd rather be on my side of that deal than the poor fool on the other."

Clear Channel president/COO Mark Marks sounded one of the few dissidents, saying that there will be more competition for radio, regardless of what form it takes.

"We shouldn't say, 'Hey, this is something that's going to go away,'" he asserted. And Chancellor's Marcus suggested that the Federal Communications Commission (FCC) look into preventing Webcasters from operating beyond their local markets.

Marcus' remarks took place before the unveiling of an Arbitron/Edison Media Research Internet-listening study that suggested that Internet listening (and digital satellite radio) represented a larger issue for conventional local broadcasters than previously realized (see story this page).

Several days before the study's unveiling, Arbitron had already

announced that it would team with Motorola's RadioWave.com to track Internet radio listening. The Internet-listening study suggested that broadcasters should look at acquiring not just conventional signals but also Netcasters; it added that they should look at using Internet audio to serve the uncovered format niches in their own markets.

SPOT LOAD

Beyond new media's impact, spot load was clearly a hot-button topic at the Radio Show. While Clear Channel's Marks thought radio's current inventory was comparable to that of three years ago, Cumulus' Dickey countered, "We could be our own worst enemy. Too much inventory, and we'll see [time spent listening] drop."

And Emmis senior VP of programming Rick Cummings wryly noted at a separate session, "[The maximum spot-set length] used to be the time it took me to drive from home to work in the morning. Well, we went past that a year ago."

At the classic rock format room, panelists were divided on the impact of spot load, although most agreed

that it increased the importance of a station's on-air production. KZOK Seattle PD Carey Curelough thought spot load was not an issue because every spot load in a market had increased, not just that of a single station. Curelough said research showed that people had fewer and fewer problems with commercial clutter. It's "less of an irritant than it used to be," he said.

Westwood One Radio's Jeff Gonzalez, however, mused, "One day, someone will think of doing 10 spots an hour, and everyone will follow."

DIVERSE OPINIONS ON DIVERSITY

Even before FCC Chairman Bill Kennard spoke at an Oct. 16 breakfast, a gauntlet had been thrown down by FCC Commissioner Harold Furchtgott-Roth, who told attendees at the Oct. 15 financial breakfast that he opposed any attempt by the FCC to clamp down on broadcast consolidation.

"Congress made these decisions," Furchtgott-Roth said. "The FCC has no power to second-guess Congress. The U.S. has some of the best anti- (Continued on next page)"

Arbitron Warns Of Increasing Online Competition

Broadcasters be warned. According to a study released by Arbitron at the National Assn. of Broadcasters Radio Show Oct. 14-17 in Seattle, radio will "almost certainly see erosion" as the result of new media, according to the company's Pierre Boudard.

He noted that data indicate that 13% of people already online say they're spending less time with radio, that one-third of the audience would choose an out-of-town signal on the Internet over a local broadcaster, and that 56% of the survey's respondents (chosen from both diary keepers and online audio listeners) had said they would be somewhat or very interested in subscribing to satellite radio.

That was the bad news. The good news was that 35% of the same re-

spondents said they were spending less time with TV as a result of the Internet; that a majority said they would listen to their current favorite station on the Internet, if it were available; and that radio stations were doing a good job at driving people to their World Wide Web sites. The study also cited considerable respondent interest in using a station's Web site to glean more info about a station's sponsors or even to buy products online.

Not surprisingly, modern rock listeners were both at the forefront of existing Internet listening and those most receptive to the prospect of subscription satellite radio, with country usually in last place among major current-based music formats.

SEAN ROSS



10,000 Strong. At ABC's party Oct. 15 at the National Assn. of Broadcasters Radio Show in Seattle, 10,000 Maniacs took to the stage, performing a number of songs from their current album, "Love Among The Ruins," as well as some of the band's favorably received catalog titles.

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Better Than Ezra is a product of its environment. And considering New Orleans is the current murder capital of the country, it's no surprise that vocalist/guitarist/pianist Kevin Griffin wrote a song called "One More Murder."

"This is the closest to social commentary in a song that I've gotten," says Griffin of "Murder," which held a place on Modern Rock Tracks for six weeks. "I have the power to say something, and because we are a band, people listen."

Griffin based the song, which was edited down from a 20-minute version played on a Rhodes piano, on a personal experience. "One night, I was walking with some friends to a restaurant when a young kid put a 9 mm in my face. You can say what you'd



Griffin and his bandmates, Tom Drummond and Travis McNabb, hope to turn the negative into something positive. The trio recently met with PAX, an organization that fights for more firearms

regulation, about donating a portion of its current tour's proceeds. "Doing something is the only way to instigate change, and change is needed in a world where there are more regulations on teddy bears than guns."

The act just released its second single, "At The Stars," which was also inspired by personal experience. Griffin says it was a much happier experience though. "It's one of my favorite songs. It's about when I was in high school and used to sneak out, pick up my girlfriend in my old Honda, pop in R.E.M.'s 'Murmur,' and drive with no destination in mind. It's special in subject, but it also sounds exactly how we planned. I think radio will like it. I know the Ezralites will."

Billboard.

OCTOBER 31, 1997

Mainstream Rock Tracks

WEEK	WEEK	WEEK	WEEK	TRACK TITLE (Artist Name, Album)	ARTIST
				★ ★ ★ ★ ★ No. 1	★ KISS NOVEMBER
1	2	2	9	PSYCHO CIRCUS (MUSIC FROM THE MOTION PICTURE)	★ CREEED WFO. 1
2	1	1	20	WHAT'S THIS LIFE FOR (MUSIC FROM THE MOTION PICTURE)	★ LENNY KRAVITZ WFO. 1
3	3	3	16	FLY AROUND	★ HOLE GOTHIC
4	4	5	8	CELEBRITY SKIN (MUSIC FROM THE MOTION PICTURE)	★ BLACK SABBATH GOTHIC
5	12	24	3	PSYCHO MAN	★ EVE GOTHIC
6	5	6	14	INSIDE OUT (MUSIC FROM THE MOTION PICTURE)	★ GOO GOO DOLLS WANDERLUST
7	8	12	6	SLIDE (MUSIC FROM THE MOTION PICTURE)	★ ROB ZOMBIE GOTHIC
8	7	10	11	DRAGULA (MUSIC FROM THE MOTION PICTURE)	★ DAYS OF THE NEW GOTHIC
9	6	4	22	THE DOWN TOWN (MUSIC FROM THE MOTION PICTURE)	★ MONSTER MAGNET ALM
10	9	7	23	SPACE LORD (MUSIC FROM THE MOTION PICTURE)	★ THE OFFSPRING GOTHIC
11	16	36	3	PRETTY FLY (FOR A WHITE GUY) (MUSIC FROM THE MOTION PICTURE)	★ MARILYN MANSON WANDERLUST
12	13	13	10	THE DOWNSIDE (MUSIC FROM THE MOTION PICTURE)	★ JONNY LAND ALM
13	17	17	5	STILL RAININ' (MUSIC FROM THE MOTION PICTURE)	★ KENNY WAYNE SHEPARD & THE BUNCH ALM
14	10	8	15	SOMEONE LIKE ME (MUSIC FROM THE MOTION PICTURE)	★ METALLICA GOTHIC
15	14	11	14	BETTER THAN YOU (MUSIC FROM THE MOTION PICTURE)	★ AEROSMITH COLUMBIA
16	11	9	15	WHAT KIND OF LOVE ARE YOU (MUSIC FROM THE MOTION PICTURE)	★ THE FLYS GOTHIC
17	18	18	8	GOT YOU WHERE I WANT YOU (MUSIC FROM THE MOTION PICTURE)	★ JOHN MELLENCAMP GOTHIC
18	15	16	7	YOUR LIFE IS NOW (MUSIC FROM THE MOTION PICTURE)	★ KENNY WAYNE SHEPARD & THE BUNCH ALM
19	19	14	41	BLUE ON BLACK (MUSIC FROM THE MOTION PICTURE)	★ THE SCREAMIN' CHEETAH WHEELIES ALM
20	22	22	5	BOOGIE KING (MUSIC FROM THE MOTION PICTURE)	★ KORN GOTHIC
21	18	18	18	GOT THE LIFE (MUSIC FROM THE MOTION PICTURE)	★ STABBING WESTWARD GOTHIC
22	28	20	5	SOMETIMES IT HURTS (MUSIC FROM THE MOTION PICTURE)	★ LOCAL H GOTHIC
23	26	18	10	ALL THE KIDS ARE RIGHT (MUSIC FROM THE MOTION PICTURE)	★ SECOND COMING GOTHIC
24	23	23	7	SOFT (MUSIC FROM THE MOTION PICTURE)	★ CANDI CARO GOTHIC
25	26	39	3	10,000 HOURS (MUSIC FROM THE MOTION PICTURE)	★ FUEL GOTHIC
26	26	32	7	BITTER SWEET (MUSIC FROM THE MOTION PICTURE)	★ MOTLEY CRUE GOTHIC
27	26	32	3	BITTER PILL (MUSIC FROM THE MOTION PICTURE)	★ FASTBALL GOTHIC
28	19	19	5	THE GREAT MITS (MUSIC FROM THE MOTION PICTURE)	★ BROTHA CANE GOTHIC
29	19	19	5	FIRE ESCAPE (MUSIC FROM THE MOTION PICTURE)	★ VIOLENCE GOTHIC
30	30	26	5	QUICKSAND (MUSIC FROM THE MOTION PICTURE)	★ FINGER ELEVEN GOTHIC
31	32	—	2	—	★ CRUSH GOTHIC
32	33	35	5	SUREFIRE (NEVER ENOUGH) (MUSIC FROM THE MOTION PICTURE)	★ ECONOLINE CLUZ GOTHIC
33	34	31	4	WE'RE AN AMERICAN BAND (MUSIC FROM THE MOTION PICTURE)	★ JACALY GOTHIC
34	31	34	6	SINGING IN MY SLEEP (MUSIC FROM THE MOTION PICTURE)	★ SEMINOLE GOTHIC
35	40	—	2	DAYSLAYER (MUSIC FROM THE MOTION PICTURE)	★ R.E.M. GOTHIC
36	36	—	2	—	★ GOSMACK GOTHIC
37	38	29	23	I DON'T WANT TO MISS A THING (MUSIC FROM THE MOTION PICTURE)	★ AEROSMITH GOTHIC
38	NEW	1	1	POWERTRIP (MUSIC FROM THE MOTION PICTURE)	★ MONSTER MAGNET ALM
39	NEW	1	1	WHATCHA GONNA DO? (MUSIC FROM THE MOTION PICTURE)	★ COWBOY MOUTH ALM
40	NEW	1	1	TOUCHED (MUSIC FROM THE MOTION PICTURE)	★ VAST GOTHIC

Billboard®

OCTOBER 31, 1998

Modern Rock Tracks

WEEK	DATE	WEEKS ON CHART	TRACK TITLE #1 OF TITLE OF ALBUM	ARTIST (REPRISE FROM PREVIOUS YEARS)	
(1)	2	3	7	SLIDE I'm on the girl 1 week at No. 1	*** R. 1 *** GOD GOO DOLLS WHITNEY
(2)	1	1	9	CELEBRITY SMEN CELEBRITY SMEN	◆ HOLE ZZ OFFEN
(3)	4	6	9	FLY AWAY	LENNY KRAVITZ MUSIC
(4)	4	3	27	INSIDE OUT TUTU	◆ EVE 6
(5)	5	5	8	NEVER THERE PAINFUL YOUNG	◆ CAKE CAPTION: NEVER THERE
(6)	6	4	15	FATHER OF MINE STAYING FOR THE AFTERGLOW	◆ EVERCLEAR MUSIC
(7)	14	24	3	PRETTY FLY FOR A WHITE GUY ARTIST: Z	◆ THE OFFSPRING COLUMBIA
(8)	9	14	11	GOT YOU (WHERE I WANT YOU) DELICIOUS	◆ THE FLYS MUSIC
(9)	8	10	15	SAVE TONIGHT HOLLY	◆ EAGLE-EYE CHERRY HOLLY
(10)	7	7	21	INTERGALACTIC BAND: PRINCE & NEW POWER GENERATION	◆ BEASTIE BOYS BAND: PRINCE & NEW POWER GENERATION
(11)	15	15	13	JUMPER THIRD EYE BLIND	◆ THIRD EYE BLIND THIRD EYE BLIND
(12)	13	17	4	THANK U DANCE-ALONG FORMER INFORMATION LABEL	◆ ALANIS MORISSETTE MCA
(13)	16	16	9	LULLABY DANCE-ALONG FORMER INFORMATION LABEL	◆ SHAWN MULLINS MCA
(14)	12	11	9	SINGING IN MY SLEEP THE SINGING IN MY SLEEP	◆ SEMISONIC MCA
(15)	20	23	7	CIRCLES THE DOPE SHOW	◆ SOUL COUCHING THE DOPE SHOW
(16)	19	20	16	THE DOPE SHOW METACAL: AMALIA	◆ MARILYN MANSON NOTHING AND EVERYTHING
(17)	17	15	12	FIKE ESCAPE THE FIKE ESCAPE	◆ FASTBALL THE FIKE ESCAPE
(18)	23	26	3	SWEETEST THING THE SWEETEST THING	◆ LIZ GARDNER
(19)	10	19	16	I THINK I'M PARANOIA STYLISH	◆ GARBAGE ALMO: STYLISH: INTERSCOPE
(20)	18	5	20	ONE WEEK DARKENED LACIES	◆ DARKENED LACIES HARVEST
(21)	18	15	12	PERFECT THE BARNESKING PUMPKINS	◆ THE BARNESKING PUMPKINS VICTORY
(22)	26	30	3	DAYSLLEEPER THE DAYSLLEEPER	◆ R.E.M. HOLLY
(23)	21	19	19	WHAT'S THIS LIFE FOR WE CANZ PRISON	◆ CREED MUSLIP
(24)	21	21	11	GOT THE LIFE HOLLY	◆ KORN HOLLY
(25)	18	21	10	ALL THE KIDS ARE RIGHT THE KIDS ARE RIGHT	◆ LOCAL H HOLLY
(26)	18	21	5	BITTERSWEET THE BITTERSWEET	◆ FUEL HOLLY
(27)	30	4	4	WHAT IS LIKE THE WHAT IS LIKE	◆ EVERLAST THOMPSON
(28)	29	—	7	TROPICAL MUSCATIONS	◆ BECK GOSSETT
(29)	21	21	18	JUMP JIVE AWAY THE JUMP JIVE AWAY	◆ THE BRIAN SETZER ORCHESTRA HOLLY
(30)	28	6	28	MY FAVORITE MISTAKE THE MY FAVORITE MISTAKE	◆ SHERYL CROW HOLLY
(31)	21	27	3	NICE GUYS FINISH LAST THE NICE GUYS FINISH LAST	◆ GREEN DAY HOLLY
(32)	32	35	8	GRAGULA HOLLY: A FRIEND	◆ ROB ZOMBIE HOLLY
(33)	NEW	1	1	ACQUISKE THE ACQUISKE	◆ OASIS HOLLY
(34)	NEW	1	1	YOU GET WHAT YOU GIVE THE YOU GET WHAT YOU GIVE	◆ NEW RADICALS HOLLY
(35)	NEW	1	1	CRUSH THE CRUSH	◆ DAVE MATTHEWS BAND HOLLY
(36)	35	—	2	WHATCHA GONNA DO? THE WHATCHA GONNA DO?	◆ COWBOY MOUTH HOLLY
(37)	NEW	1	1	PURE MORNING THE PURE MORNING	◆ PLACERO HOLLY
(38)	33	34	4	THE END EVOLUTION THE END EVOLUTION	◆ RULO: JAM HOLLY
(39)	39	40	3	SOMETIMES IT HURTS THE SOMETIMES IT HURTS	◆ STABBING WESTWARD HOLLY
(40)	NEW	1	1	SPECIAL THE SPECIAL	◆ GARBAGE ALMO: SPECIAL: INTERSCOPE



HITS! IN TOKIO

Week of October 4, 1998

- 20 Do Wop / Lenny Hill
 21 My Favorite Melody / Sheryl Crow
 22 After Day After / Julian Lage
 23 I Wanna Rock / Joan Jett & The Blackhearts
 24 Celebrity Skin / Adam Sandler
 25 The Way / Teflon
 26 I Love You / Deborah Morgan
 27 True Colors / Peabo Bryson
 28 I Wanna Dance with Somebody / Whitney Houston
 29 Bad / Mya / Marc Dorsey Presents
 30 Tsunami Heart / The Brilliant Green
 31 Do You Think You're Sexy / The Roots
 32 Do You Think You're Sexy / The Roots
 33 The Dope Show / Marley Marl
 34 I Wanna Rock / Julian Lage
 35 I Wanna Rock / Julian Lage
 36 I Wanna Rock / Julian Lage
 37 I Wanna Rock / Julian Lage
 38 I Wanna Rock / Julian Lage
 39 I Wanna Rock / Julian Lage
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81.3FM J-WAVE

Station information available at

<http://www.i-wave.co.jp>

Compiled from a national sample of replay supplied by Dredcor Data Systems' Radio Track service. 111 Mainstream rock stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Ⓢ Tracks showing an increase in detections over the previous week, regardless of chart placement. *Apex* awarded to those records which attain 100 detections (Mainstream Rock) or 1,000 detections (Modern Rock) for the first time. ♦ Video availability. © 1998, Billboard/BPI Communications.

Fastball Delivers A Fiery Follow-Up To Hood's Cross-Format Hit 'The Way'

PLAY BALL: Miles Zuniga from Fastball has had to reschedule a phone interview this morning. He's busy. Doing laundry.

"It's reaching critical mass here," says the vocalist/guitarist from a hotel room in Berlin. "This is the first time in seven months we've been in the same city for as many as four days. Now, my clothes are clean, and I took a shower. I'm feeling on top of the world."

Since the band's debut single, "The Way," broke back in February, the three-piece, Austin, Texas-formed outfit—which includes Tony Scalzo on bass/vocals and Joey Shuffield on drums—has been clearing up all around. Sales of its second album, "All The Pain Money Can Buy," have topped \$77 million, according to SoundScan, while the group has been on the road and around the world for seven solid months. On radio, too, the band's No. 1 at modern rock, No. 4 at mainstream top 40, and No. 5 on Hot 100 Airplay. It even scored top 25 status at mainstream rock radio.

"The Way" was absolutely a smash. Since we're a hot AC, we have to make absolutely sure that anything that starts off more toward modern AC is going to be a pop hit, too. This was an obvious one," says Roger Seckman, PD of KROQ-Albuquerque, N.M. "I want to find something that's going to be up and bright for this station. Even though this song was about getting drunk and leaving your kids behind, uh, there's just something fun and happy about it."

Zuniga says, "We always thought we sounded completely different, but we weren't sure if we could get on radio. We didn't even think 'The Way' would be a single." But, he admits, "with every part of the band, there's something new that comes along. There's also a story, and I think it catches the imagination."

With his second hit single on Hollywood Records, "Fire Escape," it appears that Fastball is preparing to cement its place in the pop/rock pantheon. Like "The Way," the guitar-based, uptempo track offers a rarity in mainstream music: verses as catchy as the chorus. But in its first incarnation, "Fire" was arranged in quite a different fashion.

"That's the only song off the album that we'd played live before we went in to record the record," Zuniga says. "Originally, it sounded more like a total mid-'70s metal band; it was slow and moodier; and the band would kick in midway through. But we got together with the producer [Julian Raymond] and he decided to strip it already had. It really changed the whole song."

Literally, "Fire Escape" is "kind of strange," he adds. "It's kind of saying, 'Don't let me know if you're or project all this little knight-in-sorcerer fantasies on me.'"

"The new record, we like a lot," says Bob Morris, PD of mainstream

top 40 KDWB Minneapolis. "The modern AC in the market is playing it now, and we'll probably let them warm it up a little bit. But I think it's a hit record and actually think it might be a little better than 'The Way.'"



by Chuck Taylor

Given "The Way's" early start at modern rock, the new track topped out there at No. 13 several weeks ago, working its way to No. 25 on mainstream rock. It is just beginning its trek at top 40; on Hot 100 Airplay, it is No. 69.

"These guys really represent a quintessential act, because they've crossed all formats," says Dan Hubbard, head of radio promotion at Hollywood. "They are now a band like matchbox 20 or Third Eye Blind; they're not at that level yet, but they're being thought of as a band that's having multiple success from an album that's really good."

It's not hurting Hollywood's image in the industry either. For several years, the label has struggled for a hit act to hang its hat on. Recently, it



FASTBALL

scored (with Edel America) on Jennifer Paige's top five single "Crash," but until now it hadn't achieved a brand name. "All The Pain Money Can Buy" peaked at No. 29 on The Billboard 200, this issue, it's at No. 135.

"This really was the first record that they were able to post in a really big way. It's put us on the map," Hubbard says. "We were able to go to all formats and show people what we could do in that kind of spotlight."

For his part, Zuniga says, "There's been a lot of shuffling of personnel there. But we've had a few people that were really behind us and are still there now, thank God. Besides, if we really didn't think they were capable of making any of the stuff happen that we thought might be possible, we would have really tried to get off the label a year ago."

In fact, this latest project is the

second effort from Fastball, following its bow on Hollywood with "Make Your Mama Proud" in 1996 (which sold 7,700 copies, according to SoundScan). That effort was more retro, with fuzzy guitars, horns, and shout-it-out vocals. This time, "we were going for something a little more expansive and a bit more mysterious," says Zuniga.

The trio came together when Austin native and ex-Wild Seeds drummer Shuffield introduced Laredo, Texas, native Zuniga to Scalzo, who hailed from Orange County, Calif.'s punk scene. As Magneto USA, they gave Texas something to talk about and were soon noticed by Hollywood, which signed them. The band changed its name to Fastball just before the release of "Mama" (Zuniga remains somewhat mystified with the decision: None of the group's members are baseball fans).

Songs are written by Zuniga and Scalzo—but never by the two together. "We really are different kinds of songwriters," Zuniga says. "When we try to get together, we just wear it out differently when the song is being created. For this record, I demed my songs pretty extensively. I really wanted them to see what I was trying to do. That helped an awful lot."

The band's eclectic blend of rock-rooted instrumentation and pop melodies that has allowed cross-format success at radio is something that Zuniga accepts with pride. "We call ourselves a rock/roll band. Our show is really a rock show," he says. "As far as the record industry goes, if pop is an all-encompassing term, then I love it. I like all kinds of music, so I guess I don't bother with" definitive labels. Scalzo admits, "I have no problem being successful, and I want the airwaves. They can call us country as long as they play us. To me, it's all just music. And I've always been a fan of groups that can be successful and be cool—as opposed to the Backstreet Boys, who might not have both."

But just how much success is enough? Like any developing act—make that any act trying to remain vital—the members of Fastball have been touring without much so as a break to, well, wash their skivvies.

"At this point, I'd really like to meet someone like Madonna or U2 and ask, 'How do you do it?' I'd really love to watch a ball game, to cook for myself, just to walk down to the corner store and spend the day reading the Sunday paper. It all becomes one-dimensional after a while," he says. "I don't think I'm still totally worthwhile in painting the big picture. 'I really want you to have a career, for people to respect and like the band,' Zuniga says. "I always thought, 'How do you do it?' I'd really like to be happy. But I just feel like a little speck. I want to be more permanent and bigger than that. I want the whole enchilada."

Robin Jones Brings Magic—Kingdom, That's—To Air

IMAGINE PROGRAMMING a station and not worrying—at all about the Arbitron book. A dream that's too good to be true? Not for Robin Jones, operations director for Radio Disney. She programs the 54-station network that appeals solely to those under 12, rendering Arbitron utterly irrelevant.

"Our niche is a comfortable place to be," she says. "We can't be all things to all people. Once the hormones hit, kids look for more aggressive stations, usually the nearest top 40."

Even so, programming radio for kids presents its own set of particulars for Jones, whose experience includes hot AC programming for ABC and on-air stints at WMGG Columbus, Ohio; KMGC Dallas; and top 40 KAFM Daltown. "I really got into this in '91, when the then ABC project was in development," she says. "It went away, then came back, but it didn't really take off until Disney bought ABC."

Jones estimates that about half of Radio Disney's music is made up of pop hits, with the remainder split among soundtrack hits, '50s and '60s gold, and parodies. Here's a typical hour: Spice Girls, "Spice Up Your Life"; James Brown, "I Got You (I Feel Good)"; Queen, "We Will Rock You"; "Aladdin" soundtrack, "Prince Ali"; Céline Dion, "My Heart Will Go On"; Mickey Rourke, "Whoomp! (There It Went)"; Republic, "Ready To Go"; Troops, "Wild Thing"; Hanson, "MMMBop"; "TV's Greatest Hits" collection, "Scooby-Do"; Steven Tyler, "I Love Rock 'n' Roll"; Alan Yankovic, "Yoda"; Ron & Stimp; "I Wanna Be A DJ"; Backstreet Boys, "Everybody (Backstreet's Back)"; Sam The Sham & The Pharaohs, "Woolly Bully"; and Sponge, "Go Speed Race Go."

Jones adds records once a week, but not all are currents. She says, "We just replaced 'Scooby-Do' with the original cartoon version. 'YMCA' is almost always in power; sometimes we put in alternate versions—in this case, by the Progs—so the song doesn't get tired. We also do a lot of searching for potential new hits in the library."

ABC's repertory acts can get added out of the box; witness Melissa Joan Hart's version of Blondie's "One Way Or Another" from the "Sabrina, The Teenage Witch" series. "That's going to be one of the few in super-power rotation, which gets played about once every 2½ hours," Jones notes.

There's plenty of departing on Radio Disney. From 11:30 a.m. until 1:00 p.m. CT, it runs "Mickey & Minnie's Tune Time," which is geared to preschoolers. Soundtrack hits and songs like "London Bridges" and "The Alphabet Song" dominate the hour.

Jones considers afternoons as Radio Disney's a.m. drive, featuring hits by Spice Girls, Hanson, and the

Backstreet Boys, spiced with modern hits and mainstream rock nuggets, such as Devo's "Whip It" and Joan Jett's "Summertime Blues."

"The target audience is considerably at night. Our research shows that kids go to bed between 8 and 9 p.m., and their parents don't want them wound up."

Burn is rarely a problem. "The kids rarely get burned on anything," she says. "If a kid says, 'I won't go away; neither will I YMCA.'"

Although "Macarena" finally got some burn, it still stays quite mild. More often than not, it's just a pop song before the kids tire of it.

To stay on top of its audiences' tastes, Disney runs quarterly research. It also tests parents to ensure that they approve of everything that's on the air. Getting bad lyrics is a major concern. "All lyrics are screened, as are spots and everything else we broadcast," Jones says. "We make sure nothing on Radio Disney will upset parents of kids under 12."

She also notes that Radio Disney doesn't engage in programming politics against rival TV nets or studios, exemplified by having "Do The Bartman" and cuts from the "Dogra" soundtrack on the playlist.

The net airs 10.5 units per hour, mixing national ads with local spots. Since clients don't have Arbitron to gauge audience size, Disney hires an independent research company to generate ratings.

The labels are starting to come around. "Initially, they'd say things like, 'Kids—eech!'" Jones recalls. "But in a Billboard article, [Weird Al's] manager credited us for helping Al's album sales. Plus there's that claim that claims kids drive up to \$185 million in purchases annually."

In all, Disney Radio has been an eye-opener. "It's certainly not how much I love this job," Jones says. "It's extremely gratifying to program to kids. They're so grateful to have a station just for them. We encourage them to call in... Listening to what they say is the most gratifying part of this job."

JEFF SILBERMAN

Billboard
BROADCASTER
OF THE WEEK



ROBIN JONES
Operations Director
Radio Disney, Dallas

WHITNEY HOUSTON FINDS A NEW GROOVE ON ARISTA SET

(Continued from page 1)

things. Being a wife and a mother kind of teaches you a little more about life and what you can endure—things you didn't think you could. I mean I've endured a lot, in relationships and just in life, in the last 10 years. I know more today than I did yesterday, so I can sing about it."

"My dream was also a chance for Houston to express her own thoughts, as opposed to those that fit the moods dictated by her movie work on *'The Bodyguard,'* *'Waiting To Exhale,'* and *'The Preacher's Wife.'* In the past 10 years, those albums and her earlier solo work have sold a combined total of 100 million units worldwide, according to Arista.

"There just seems to be this tremendous hunger for her first studio album in eight years—people are driving us crazy screaming for advances," says Arista president Clive Davis. "There's an eagerness to see Whitney in a non-movie, contemporary setting."

NEW FLAVOR

Davis expects the album to surprise anyone "lulled into thinking" that she was no longer a singer. "She certainly shows here that she can work at hip-hop and cutting-edge music. She can sing with Faith Evans and Kelly Price [on the midtempo "Heartbreak Hotel"] and so on."

"If anyone has underestimated the magnitude, the breadth of her incredible talent, they're going to be surprised," he continues. "You find when you get to the superlative levels, there are always out, whether it's Madonna, Prince, or Michael Jackson. They have to prove themselves, and they have to do it each time again. And Whitney's doing it."

The set reunites Houston with producers Babyface and David Foster, with whom she worked on some of her past projects. In addition, the set pairs her for the first time with such hot hitmakers as Rodney Jerkins, Missy Elliott, and Soulshock and Karlin. (A number of hot artist/producers, including Jermaine Dupri, Lauryn Hill, and others, have expressed interest in working on the project, but their schedules didn't allow them to meet the tight deadlines.)

'AIN'T NO BIGGIE'

For the singer, a to-be-to-date sound was mandatory. "You have to keep up with the times, no matter how you feel about your own music and what you used to do or did," she says. "You have to keep it with what [current] groove is and I can do that. Ain't no biggie, ain't no biggie at all."

"Today's music is basically youth-oriented. It's lots of beats and bass. Sometimes the groove of the music, the lyric doesn't really play a major part," continues Houston. "There are some great lyrics in these songs I've selected to do. That alone, I think, is going to be a surprise. Just to be able to work with somebody saying something, a story line. That's very important to me."

While she says she can sing only

songs that "I've experienced, I feel, I've gone through, I understand, I know, I can relate to, and I can interpret," she hastens to add that it would be a mistake to take all the album's lyrics literally or assume they're autobiographical.

The one exception is theassy "My Business," written by Elliott after a long conversation with Houston about living in the spotlight.

"It's not a secret that people are always trying to be up on my business," Houston says. "I don't know what they think I am or what my husband and I do, they just want to know. They feel it's their right, but it's not. Missy and I talked about it, and Missy understood."

"Houston ended the studio not knowing whether the project would be a greatest-hits collection with a few new tracks or an all-new project. But as the songs came together, the answer became apparent."

"Clive and I talked about this, and being that I haven't done a new album in over eight years, we felt it was time for a whole new album. I think Clive was doing [for everyone] to bear that [I] can do whatever today's crop of hot female R&B singers can do."

The first single will be Houston's duet with Mariah Carey, "Houston ended the studio not knowing whether the project would be a greatest-hits collection with a few new tracks or an all-new project. But as the songs came together, the answer became apparent."

'PRINCE' TIE-IN

The Babyface-produced ballad appears on Houston's album, as well as on Carey's greatest hits and one of the movie's three soundtracks, which come out Nov. 17 (see page 10).

"[DreamWorks principal] Jeffrey Katzenberg made a suggestion that he'd like to see me and Mariah do a song together," says Houston. "I thought, 'Wow, what an amazing idea.' I love inspirational songs that mean something... and I don't think they could have chosen two better people, two better voices, to come together and do it." Houston says she expressed interest in working on the project, but their schedules didn't allow them to meet the tight deadlines.

There will be no commercial single for the tune, which goes to U.S. top 40, crossover, hot AC, AC, R&B, and modern adult radio Wednesday (26). The track will be worked primarily by DreamWorks' promotion team, although Arista will be alongside for support.

"There's a whole audience that wants to hear this kind of inspirational song," says Arista senior VP of promotion Richard Palmese. "And I think with the holidays coming up, 'When You Believe' is just perfect."

The album will begin pushing a second single at the beginning of 1999. While the song has yet to be selected, Arista execs expect it to be one of the more R&B-oriented cuts, such as the title track. "It's Not Right But It's Okay," a feisty beat-laden track produced and written by Jerkins.

"R&B radio is going to jump all over this album," says Lionel Riddle,

now, Arista's senior VP of black music. "What Whitney did is knock down the doors for the Monicas, Faith Evanses, and Aaliyahs of the future, even Toni Braxton. None of those ladies could have had the success they had without Whitney knocking the doors down. Now she's coming back and saying, 'Everybody else has followed my fun. Now it's Whitney's turn.'"

Hector Hannibal, PD of R&B outlet WHUR Washington, D.C., thinks a revitalized Houston will go far. "I find that a lot of the old Whitney stuff is still relevant. I haven't been able to play a lot of it because of the high fatigue factor," he says. "But I think some fresh music will be a great, great addition to what's happening in music now. People she's working with are awesome and can only further her appeal. I think radio will embrace the album."

With Houston working on the album until the last possible minute and available for much press release promotion, Arista senior VP of marketing Jay Krugman says, "We have massive plans utilizing Whitney in the marketplace to make sure that those things that can't be done due to her involvement finishing the record."

GLOBAL PLANS

Promotional efforts for the album will kick off with a Nov. 5 worldwide satellite press conference conducted by Houston from New York before to press, retailers, and radio globally.

In addition to the Nov. 5 worldwide press conference, Houston will host a "Breakfast With Whitney" satellite media junket for six regions of Asia. Houston will preside over the event from New York.

She will also appear on a promo trip to the U.K. and Europe in early January. Although her itinerary has yet to be confirmed, the singer is expected to perform on such major TV programs as "Top Of The Pops" and "The X Factor."

Cathy O'Brien, VP of international at Arista, says there's "tremendous anticipation" for the project worldwide, citing sales outside of the U.S. of roughly 55 million units.

During the week of release, Houston will make her first in-store appearance, according to Krugman, at a New York retailer still being determined.

Although no details are available, there are plans for a network special in December. Appearances on such talk shows as "The Rosie O'Donnell Show" are also being secured.

Such opportunities for the public to view Houston are vital to the project's success, says John Arata, buyer for Carnegie, Pa.-based National Record Mart. "She needs to be seen. She needs to be seen, has to let people know she's still viable and out there. Her appearance at the MTV Video Music Awards was a good idea; it showed she's not above it all."

Touring was also limited, with Houston set to appear at Atlantic City, N.J.'s Taj Mahal on Nov. 13-14 and the elite Cipriani concert series in New York on Nov. 18. A

number of programmers will be flown in for the event. Additionally, Houston will do phoners with some major stations.

As for more extensive tour plans, Houston says she doesn't know when she'll hit the road, committing only to "sometime."

"Listen, I've toured my tail off,

Japan Expo Has Rival Formats

DVD Audio, Super Audio CD On Display

BY STEVE MCCLURE

TOKYO—The question of whether DVD Audio or Super Audio CD (SACD) will be the next-generation digital audio format dominated the Japan Audio Expo '98, held here Oct. 15-18.

Visitors to the annual event got a taste of what could be a looming format war at the entrance to the Expo's main hall, with a DVD Audio booth on the right and a SACD display to the left.

The first generation of consumer-use DVD Audio CD-Rewritable hardware was on display with prices ranging from \$745 to \$1,200. Professional units are available for approximately \$4,300.

Companies exhibiting DVD Audio prototypes were Toshiba, Pioneer, and Denon. The Kenwood and Toshiba players on view boasted combined DVD Video and DVD Audio capability, while the others were DVD Audio only, with the exception of Denon's new SACD/DVD Audio player.

A spokesman at the Expo's DVD Audio booth said those firms are expected to launch their DVD Audio players both in Japan and major international markets next June, although some may do so as early as spring 1999.

According to the Recording Industry Assn. of Japan, the next DVD Audio technical standard, version 1.0, will be released at the end of November.

Also vying for the attention of Expo attendees was the Philips/Sony-sponsored SACD booth, where demonstrations were conducted for the invisible watermark technology developed by the format's backers.

The Philips/Sony booth also featured Direct Stream Digital (DSD) production equipment, including a Philips multichannel/multitrack DSD recorder and a Sony two-channel recorder, of which 20 experimental models have already been manufactured and are available on a loan/rental basis.

Companies with SACD working prototype players on display at the Japan Audio Expo were Sony, Philips, Sharp, Onkyo, Marantz, Accuphase, and Denon, while a "concept" prototype was exhibited by Ativa. Companies listed in the SACD promotional literature as intended to produce SACD hardware were Nakamichi, Denon, Teac, and Kenwood. As with DVD Audio, spring 1999 is the target

man," she says. "Every year I've done an album, I've been on the road. It's not something I fancy; it's a hard-knock life just going from city to city, bus to bus, living out of your suitcase. I'd like to do it [somewhere] with just not as much traveling and running around."

date for the launch of SACD hardware in the Japanese consumer market.

Sony spokesman Daniel Lintz says the Japanese launch will be followed by the format's North American and European debuts in autumn 1999. He says the first generation of Sony's SACD hardware will be aimed at the high-end audiophile market, with pricing and final specifications having not yet been finalized."

Although pricing details were unavailable for both the DVD Audio and SACD products on display, industry sources indicate that both formats' first-generation hardware will likely sell for more than 100,000 yen (\$877 per unit).

Lintz dismisses speculation of a DVD Audio/SACD format war. "Both products will hit the market at about the same time, targeted at about the same audience, but I don't think DVD Audio is positioning itself more for the home-theater market," he says. "It's a lateral extension of DVD Video, with the long-term goal of merging with DVD Video. We at Sony support the DVD format, but we don't think the pure audio market is going to disappear, and we want to promote the highest-quality sound for the general audio market and the audiophile market."

Philips, Marantz, Sony, and Pioneer exhibited CD-R rewritable hardware. Philips displayed three CD-R units: the CD-R8500, which lists for \$300,000 yen (\$1,135) and is already available in Japan; the CD-R5605 "mini-CD recorder," which lists for \$50,000 yen (\$745) and was made available Oct. 20; and the CD-R7655, which lists for \$20,000 yen (\$1,648) and goes on sale Nov. 1.

Pioneer launched its PDR-D7 CD-R unit in Japan on Oct. 16, listed at 124,000 yen (\$1,082). Sony's Marantz CD-R7600, which is already available in Europe, goes on sale in Japan for 130,000 yen (\$1,135) in November.

There were none of the hotly debated MP3-format devices on view at the Expo. However, Sony hardware—designed to capture downloaded audio from the Internet—is available at Tokyo's AkibaBaba "electric town" shopping district. Sony's Korean-made MP3-format MP-M3 portable units have been on sale since April for prices ranging from \$257 to \$430.

DREAMWORKS BRINGS THREE 'PRINCES' TO MARKET

(Continued from page 1)

ture "The Prince of Egypt."

On Nov. 17, retailers will receive a soundtrack of original film songs, written by Academy Award winner Stephen Schwartz, performed by the actors providing the film's voices and alternate versions of those songs by pop artists including Whitney Houston & Mariah Carey, and the film's score, along with portions of the Hans Zimmer score. In addition, the label will release two "inspired by" albums, one featuring primarily new country music.

The first of these is a new album titled "The Prince of Egypt—Nashville," and the other a collection of new gospel, contemporary Christian, and R&B songs titled "The Prince of Egypt—Inspiration!"

The genesis of the threesome was a decision by DreamWorks SKG co-founder Jeffrey Katzenberg to bypass the commercial trappings of burning bush night lights, Red Sea shower curtains, or Moses burgers.

"Because of the film's subject matter, DreamWorks was very careful not to do things that were overtly commercial," says DreamWorks principal Michael Ostin. "Since the music in the film was so powerful and there was a need to show the film to artists and have them be inspired, we felt the music should be the voice for the film."

Given the sweeping nature of the movie, the label decided more than a year ago that the music needed to speak to as broad a demographic as possible. "We realized we still had this tremendous film to market, and we suggested multiple genres so we weren't limiting it to just one segment of the population," says Bruce Tannenbaum, a DreamWorks Records senior executive who oversees marketing.

A decision also was made early on to release the albums well in advance of the film's Dec. 14 opening. Says Tannenbaum, "These albums will be in stores a month before the film opens because we have albums that stand on their own and will help market the film." The albums will get an additional promotional push Dec. 13 courtesy of NBC, which bought the exclusive first rights to air both "The Prince of Egypt" and "Antz," DreamWorks' other new animated releases, in a special "Antz" special about the music from the film that will include live performances and interviews with artists.

The radio blitz has already begun. The first single from the Nashville album, Alison Krauss' "I Give You My Heart," hit bluegrass and Christian country stations in secondary markets Oct. 19. The Carey/Houston collaboration, "Prince of Egypt (When You Believe)," will drop at pop, rhythm-crossover, and R&B stations Wednesday (28), followed by Wynonna's "Freedom," from the Nashville album, which will ship to country and Christian country outlets Nov. 9.

Boyz II Men's "I Will Get There—written by Diane Warren and produced by Jimmy Jam and Terry Lewis and the only song to appear on

not all merchants are cheering the prospect of trying to sell three pieces of "Prince of Egypt" music. "There's no reason to have three soundtracks to anything take up that much space in the fourth quarter. It's a little grating and just a way for them to get a lot of space in the store and trumpet their release," says John Artale, purchasing manager at National Record Mart. "Obviously the album with the Mariah/Whitney duet is the one. As for the others, why couldn't they have taken the best of the best and go for a double-CD?"

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Boyz II Men's "I Will Get There—written by Diane Warren and produced by Jimmy Jam and Terry Lewis and the only song to appear on

Provident Takes 'Prince' To Christian Market

BY DEBORAH EVANS PRICE
NASHVILLE—"The Prince of Egypt" soundtrack and its two accompanying "inspired by" albums will be distributed to the Christian retail market by Provident Music Distribution, Zomba's Nashville-based Christian music distributor.

"Obviously, this is being worked from a lot of different angles through DreamWorks, and we are administering the marketing for DreamWorks as part of our distribution arrangement for this project," says Brian Mitchell, director of marketing for Provident.

Mitchell adds that Provident is partnering with Tommy Nelson, the children's division of Thomas Nelson Publishers, to promote the release to the Christian Bookellers Assn. market.

"There are nearly 2,000 floor displays going into Christian retail stores," he says. "That's the 'Prince of Egypt' center. That center includes all the books from Tommy Nelson, Thomas Nelson, and Penguin-Putnam Books, which they are

distributing... I think there are 14 books on there, and then all three of the ['Prince of Egypt'] recordings... are also on this display. We partnered together in the cost, making the displays free to retail. The agreement with the stores is that the 'Prince of Egypt' center will be in the first one-third of the store's [floor space]."

According to Mitchell, Tommy Nelson will also have endcaps for the books, and Provident will have endcaps and point-of-purchase materials for the albums in the retailers' music sections. The materials will be sent to stores at the end of October in preparation for the book's Nov. 17 street date. "Consumers won't be able to miss the message that there are products connected with this major animated film out," notes Mitchell.

Becky Wilson, children's buyer for Lifeway Christian Resources (formerly Baptist Bookstores), an 80-store Nashville-based chain, says she expects the "Prince of Egypt" project will be successful at Christian retail. "Our stores are

planning some pretty major promotions surrounding that whole event," says Wilson, "and I really anticipate some pretty good sell-through on all the products."

There are plans to release singles to contemporary Christian radio in the AC and top 40 sub-formats. (The singles have yet to be determined.) There will also be singles released to gospel radio. Additionally, Provident will distribute a radio special to the top 100 Christian radio stations.

Among the other key components in Provident's marketing campaign are interactive displays at retail. Internet promotions, teaser postcards mailed to consumers, church youth group promotions, and consumer and trade print ads.

Provident is also issuing campaign kits to 1,500 retailers. "It's called 'Clerk Perks,' and it includes release books, as well as pre-release copies of music, video, shirts, hats, and other free items to get in-line retailers as excited about the product," Mitchell says.

she says. "For people to whom the Bible really matters, it's a great feeling that they got the facts straight, because then you can relax. This is part of all of our histories."

Grant adds that although she hopes the soundtrack will broaden the audience for her music and that of the other contributors, she feels she is a cog in a much larger wheel. "I feel like a little flea on the back of the big dog," she says. "I hope when all said and done, people are so impacted by the movie they will go out and buy the soundtrack, and anyone's song is

son, helping discover new ways to market film music and inspired by music." Strood adds, "And one of the things that has happened is the music has ended up a little stronger than what we thought would happen because the film division has become such a motivator. The line of communication is so strong."

McEntire says the opportunity to be a part of an epic motion picture and a Bible story is a refreshing change of pace. "The DreamWorks team is educating us, and I'm so proud to be a part of those people's foresight," she says.

"When DreamWorks asked me to be part of the project, I said we can't commit until we have the right song. And when I listened to the song, it was just meant to be," she adds, referring to "Please Be The One," which describes Moses' arduous walk through the desert.

The inspirational album, helmed by DreamWorks' production team Buster & Shavoni, is perhaps the most mixed of the three collections. It contains the Boys II Men track, plus entries from Take 6, de Taal, Carman, and CeCe Winans, among others.

"I was so excited to oversee a project that crossed the boundaries, to introduce Shirley Caesar to a Boys II Men audience, Clark Franklin to a Take 6 audience," says Shavoni. "That's what DreamWorks is all about. It speaks to all demographics, and all of those people have a fan base DreamWorks was interested in reaching."

"It couldn't be a more perfect project for me to be involved in," says Winans. "I was excited. Buster & Shavoni penned 'The River' speaks to the emotions of Moses' mother when she sets her son afloat in a basket. "It was yes really before I saw the movie, but definitely it was yes after I saw the movie. But we are not getting to me that it was done right."

Winans says the film music "is going to give us a chance to be heard by people who don't normally listen to gospel or gospel artists, and for people who do listen to it, it is going to be really great to be a part of a major movie."

With such a diverse assortment of music on his plate, Jerry Busby, DreamWorks' head of urban music, says he plans to let the record speak to a variety of musical communities. "It starts with the music. There is a common thread here—a biblical story that pays tribute to a higher cause—but we are not going to go out preaching on this," he says.

To establish credibility in the non-secular community, DreamWorks enlisted gospel label Vertigo to help create a new line of music specifically for gospel and Christian radio. The sampler includes an exclusive version of the Boys II Men track that opens a cappella and concludes with full production. "I'm excited," says Mitchell, "because we will distribute the 'Prince of Egypt' albums for DreamWorks in the Christian retail market (see story, this page)."

The sampler has contemporary Christian, gospel, and R&B, as well as more urban artists, including Tannenbaum. "The attempt is to broaden everyone. They will have the artist that fits their audience and also others that may only be half a step away."

JONI MITCHELL TV SHOW SET

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will be repeated a number of times on Nov. 7 and 8.

When the decision was made to go ahead with the concert, the producers, who included Mitchell, considered a number of venues, including the new Getty Museum in Los Angeles, the Gene Autry Music Center in Burbank, Coliseum theaters, nightclubs, and even a Spanish-style house with a courtyard in the L.A. area.

But Mitchell, a past recipient of Billboard's Century Award, saw limitations in these locations and figured that it might be better to look closer to home. So the concert was taped at a soundstage on the lot of Warner Bros. Studios, a sister company to Mitchell's label, Reprise/Warner Bros. Records.

The studio was chosen, says Eagle Rock chief executive Mitchell Lopez, "because of the ability to make it what we really wanted it to be." The soundstage, he adds, was used for the taping of concerts by Fleetwood Mac, the Eagles, and John Fogerty.

"I designed the set we play on," says Mitchell, "which, based on an ancient mandala, the medicine wheel, an idea that permeates American Indian culture prior to the arrival of white Europeans and was also a part of Chinese culture up until the 11th century, was the foundation stone for the Chinese Book of Changes, the I Ching. It's a mandala for perception, dealing with the four means of perception, the four points on the compass—north, south, east, and west, and also the four faces of people."

John Beug, senior VP of film and video production and marketing at Warner Bros., describes the stage as "in the heart of a very interesting shade of blue instead of black. It was very minimalist." The circular stage was surrounded on all sides by risers, on which the audience sat on couches, comfortable chairs, and throw pillows.

In addition to Mitchell's music, the TV special features her paintings. Some were hung in a curatorial gallery along the north entrance to the stage, while others were hung from the ceiling around the stage above the audience.

"It brings together my artwork and my songs with an audience in the live, in-the-round setting of a soundstage," says Mitchell. "So it's an intimate evening of my painting and music."

The concert was by invitation only. On the first night, 287 attendees; the second night, 250. Celebrities like k.d. lang and Daryl Hannah were present, and Rosanna Arquette introduced the show. "It was clearly the hottest ticket in town," says Lopez.

"It didn't have the feel of a regular concert," he adds. "This was more like having a guest in your living room perform for you. The event was unlike any other concert I've been to."

During the two-night taping, Mitchell performed a number of songs from her new album, "Taming the Tiger," as well as older tunes and covers like Marvin

Gayle's "Trouble Man."

"I've got 20 albums now, so it's hard to get them all in, but I tried my best," she says.

She was backed on most tunes by Brian Blade on drums and percussion, Larry Klein on bass, and Greg Leisz on pedal steel guitar. Carl Johnson provided trumpet on some songs. And Mitchell performed several numbers accompanied only by her electric guitar.

"I edited the special myself, putting 200 hours into the process," says Mitchell. "I cut the footage more like a movie than a television show, so the use of

lighting and camera work—and interplay with the players, the music, and the audience—really comes through. I'm really proud of it."

After the taping, the producers looked for a TV distributor. They considered broadcast and cable networks and public TV. The deal was eventually made with USB, a major distributor of programming via satellite, and Viewer's Choice, a leading distributor of pay-per-view entertainment on cable TV. The concert is priced at \$19.95.

On Nov. 8, it will be aired by the Canadian Broadcasting Co., a

public TV network. Mitchell and her managers are natives of Canada.

Other outlets are in the works. It is possible, the producers say, that the concert will be on public television in the U.S. sometime next year. And a video for the VHS and DVD markets is likely, too, with probable distribution by Image Entertainment.

Also in the planning stage is a documentary on Mitchell, focusing not so much on her music but on her artwork.

But the filming of that will have to wait. Mitchell is now on a 11-city North American tour with

Bob Dylan, which began Oct. 23 in Minneapolis. Her producers say she could also tour Asia, Europe, and Australia.

The concert has been more or less timed with the release of "Taming the Tiger," which came out Sept. 29 and has sold 11,000 units, according to SoundScan.

"It was a dream that maybe the TV show would be done about the same time as her record," says Feldman. "We moved things in that direction, but it was really a matter of not being lucky that they fell at the same time."

LABELS PLAN UNUSUALLY FULL DECEMBER SLATE

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release or two.

This December, at least 16 albums will be issued, each with a chance of having a significant sales impact. What makes this December even more of an anomaly is that half of the 16 releases are rap- or R&B-oriented. Due out that month are "Misadventures in Time" by Ghostface Killah, Busta Rhymes, Fly Brown, and Mystikal. Also, DJ Cube, the master of the mixed tape, will have his first official album release, and both DMX and Nas are hoping to bring albums to market that month.

Other albums coming out in December include one from the Old Dogs, which consists of Wayne Jennings, Mel Tillis, Bobby Bare, and a host of other country artists. Also, albums (one a New York-themed compilation album and the other a package combining the two "Dusties" albums); and a swing compilation album. In the rock realm, the new Woodie Guthrie album, "The New Woodie Guthrie," will be released. Also include three soundtrack albums ("Psycho," "You've Got Mail," and "Down In The Delta") and longform music video titles from the likes of Björk, Primus, and Spice Girls.

In past years, except for the occasional classical title, December has been a barren month for new releases; most labels like to have the big releases out before Thanksgiving weekend, which officially kicks off the holiday selling season.

Releases are also held back from December because retailers have all they can do to handle the onslaught of consumer traffic without worrying about helping labels work new releases in the year's best time.

The only exception in recent memory is Pearl Jam's 1994 release "Vitalogy," and that title was helped by a late-November release of a vinyl version of the album.

"December is a terrible time to put out new releases. It's the perfect formula for getting lost in the shuffle," says Ron Phillips, senior purchasing VP at Valley Media Inc. "December is a terrible time, and the price and position programs are locked up. People have to be cognizant of what is happening in the store. Clerks are busy trying to replenish kits; racking new releases is not where they are at."

Moreover, noting that many of this year's December releases are rap albums, he says, "If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they deserve."

John Grandoni, VP of purchases

'If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they deserve'

at Carnegie, Pa.-based National Record Mart, says, "I would rather see some of these releases saved until January. We always need records in the first quarter, and I know we won't have any new product in January. To make these records will be chasing the

same customer."

The head of purchasing at a major chain agrees with both Phillips and Grandoni, noting that while most of the records will get bought and get in the bins, it is highly unlikely that they'll be getting positioning in the chain's stores.

"We have already put our fourth-quarter programs to bed, and we have already completed the correspondence to our stores," says that executive. As a result, the rap records will sell "out of the box" and then sit around on shelves until after Christmas, the executive predicted. After Christmas, when kids come into the store with their Christmas money and gift certificates in mass in rap albums should reignite.

Indeed, that happened to a Coolio album one year, recalls Phillips.

Despite the discouragement voiced by retailers, however, senior execs at Elektra, says he's not worried about how the label's December releases will fare.

"If it was December five years ago, it would have been no different," he says. "But with the [point-of-

sale] systems of today and the way WEA, a top-notch distributor, can respond to demand, it doesn't worry me."

On the Busta Rhymes album, "advertising could have been an issue, but we changed the street date so long ago from Nov. 17 that we were able to discuss it with accounts, and I haven't run into any hassles getting into programs."

The Metallics video, which will be available in both DVD and VHS formats, also was logical as a December release.

"We wanted to have a double marketing thrust with their album coming out Nov. 24 and the [video] coming out Dec. 8," Heldt says.

Kevin Little, president of Def Jam, says the label is putting out so many releases in December because of "momentum." We will have our biggest year in history... and we're going to keep that East Coast rap at an all-time high. With the momentum of the company, the retailers are not questioning the releases. There might be 10 new releases out there, but the retailers know we have helped them to keep the lights on."

MUSICLAND POSTS GAINS

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November period to be very strong with new audio and video releases, which will probably carry through the rest of the year." He estimates about a 10% increase in pretax profit this quarter.

Musicaland reports a net loss of \$3.8 million, or 11 cents a share, in the third quarter, but many analysts were projecting a loss of 15 cents. In the third quarter last year, Musicaland lost \$12.4 million, or 37 cents a share.

The company's stock, however, fell 66.25 cents a share, or 4.35%, to \$12.375 in New York Stock Exchange trading after the results were disclosed. Analysts say the stock had already risen in recent weeks on the anticipation of good news.

Marcia Appel, Musicaland's senior VP of corporate advertising and communications, says, "Media Play was the division that showed the most improvement in the quarter." "Corrective actions" that produced

the turnaround, she says, included "better merchandising, increased inventory turns and just-in-time inventory, more efficient advertising, and top-line sales growth."

Media Play is Musicaland's largest-market superstore concept. The company had been forced to put on hold its once-ambitious plans for the chain because of declining sales. But recently, Media Play stores, and Musicaland says it is opening its first new one in more than a year this quarter in Salt Lake City. Company executives say that Media Play stores will be smaller, with average square footage at 35,000, down from 49,000.

In all, the company expects to open 12 new stores this quarter. Its current store count is 1,357, which includes 696 Sam Goody music stores, 403 Suncoast Motion Picture Co. video sell-through outlets, and 156 On Cue superstores in small markets. Comp-store sales

for the superstores rose 6.4% in the quarter; for the Sam Goody and Suncoast mail outlets, comp sales were up 5.6%. The higher store sales were in good measure a result of the "Titanic" juggernaut. In addition to selling the video, the company says, stores sold higher-margin ancillary merchandise such as "Titanic" posters and T-shirts.

Although profit margins improved in the quarter—the gross margin rose to 36.6% of sales from 34.8% a year ago—Musicaland continues to report net losses. This is due to relatively high interest payments on debt and non-cash charges for depreciation and amortization. Moreover, the company, like many music retailers, typically reports net profit only in the holiday-drawn fourth quarter.

Appel says the bottom line should improve in the future as the company pays down its debt and reduces its interest charges.

FOX PLANS ANIMATED MARTIN LUTHER KING VIDEO FOR KIDS

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ported back to King's time while working on a school project.

The program is being produced by DKC Entertainment in association with the King family and features an all-star cast of voices, including Ed Asner, Angela Bassett, Locus Black, LeVar Burton, Danny Glover, Whoopi Goldberg, Samuel L. Jackson, James Earl Ray, Ashley Judd, Robin Williams, Chris O'Keefe, Susan Sarandon, John Travolta, Jaleel White, and Oprah Winfrey. Also featured are Dexter and Yolanda King, children of the civil rights leader.

Motown's companion soundtrack, to be released in January, will include the classic "Reach Out And Touch (Somebody's Hand)" and a cover of "Ain't No Mountain High Enough" by Debra Morgan. Morgan's Motown



single "Yesterday" is No. 30 on this issue's Hot R&B Singles chart and No. 69 on the Hot 100.

Narada Michael Walden, who has won Grammys for Aretha Franklin's "Freeway Of Love" and "The Bodyguard" soundtrack, will serve as producer on the album. According to a

Motown spokesman, a complete track listing and marketing details are not yet finalized.

While the album and video will be cross-promoted, there are no plans to package the two together.

Fox will support "Our Friend, Martin," with an extensive marketing campaign that includes tie-in products. Kraft Foods and Larry's Seasoned Salt.

Consumers who purchase the title plus two additional Kraft products will receive a \$3 rebate. Coupons for Kraft products will also be packed into the cassette.

Larry's will offer a \$2 rebate with purchase of the video and either an 8-ounce or 16-ounce jar of Larry's Seasoned Salt. Consumers can re-

ceive the rebate by mail or donate it to the Martin Luther King Jr. Center for Nonviolent Social Change, which the King family endorses. In addition, Larry's will sponsor a "I Have A Dream" essay contest, which will award a family trip to Washington, D.C.

IFPI MEETING GETS POLITICAL

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break from the board meeting—which was a closed session—for a briefing to discuss the industry's political priorities. "The record industry wants to invest heavily in new technology," said IFPI director general/chief executive Nic Garnett. "The key is getting European [copyright] legislation up to speed."

Garnett repeated the call for the British government to support efforts to strengthen the European Copyright Directive, aimed at allowing record companies to sue on the Internet and with new digital formats. The U.K. has a strong presence in the European Parliament in Strasbourg, France, where the legislation is pending (Billboard, Oct. 10). "We're at a reasonably good level within the directive now," said Garnett, a view echoed by BPI chairman Rob Dickins.

"Content is often an afterthought. The world of information technology is moving forward very fast," executive VP Larry Kenswil. "We want to see content drive technology." BMG Entertainment International president/CEO Rudi Gassner also said he needs to work in a protected environment.

PolyGram Germany president Wolf-D. Gramatzke cited the pact between that country's record business and Deutsche Telekom as an example of how the music and telecom-

Fox has also scheduled major print, TV, and radio ads for the title and will create a World Wide Web site devoted to "Our Friend, Martin." The site will be launched in January and can be accessed through www.ourfriendmartin.com.

manations industries can work together, revealing that the service provider is broadening its outreach delivery of music at the end of the year.

Such inter-industry harmony is rare, however. Jason "Jay" Berman, former chairman of the Recording Industry Assn. of America, said that with the recent advent of CD-R, "we were never contacted as an industry about its introduction" by the hardware sector. "We were left at the starting gate."

Londoner was attempting the London conclave as IFPI chairman/chief executive-designate; he takes the full-time post Jan. 1, 1999, succeeding Fine. At the same time, Garnett becomes director general/CEO, a new configuration of his existing duties that Berman describes "very much like Nie's old situation."

It was Berman's appointment as chairman and chief executive, announced in May, that prompted a rough introduction to IFPI chairman/CEO Nic Garnett at IFPI. There was some concern in record industry circles worldwide, and among IFPI staff, that Garnett's 15 years of experience at the organization would be lost if a new wave of change with him could not be reached.

"I'm perfectly happy with the job description," says Garnett, "and I'm looking forward to the political perspective which Jay brings."

NATALIE IMBRUGLIA LEADS ARIA AWARDS

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year ago, and the Whitlams. David Ringo, Les Fungis, and Warner's much-touted Superbus (rock release for "Sumo") were far

from the mainstream as this year opened for business. Roadhouse Music's Savage Garden, which won a record 10 awards last year,

accepted the highest-selling album and outstanding achievement awards for its self-titled debut, which is approaching 10 million global sales.

BMG country artist Shanley Del, who had been puzzlingly passed over at the Tamworth Country Music Awards for her second album, "My Own Sweet Time," took the award for country release and delivered one of the most memorable acceptance lines when she thanked the kids in the moon pit "for screaming for me even though you don't have the slightest idea who I am."

A list of other winners follows: Best new artist, adult contemporary release: Archie Roach, "Looking For Butter Boy" (Auroa/Mushroom).

Jazz release: Chaplin/Tinkler/Rex/Lambie, "The Future Of Jazz" (Mushroom).

Male artist: Paul Kelly (Mushroom).

Folk/traditional release: Kaviha Mazzella, "Fisherman's Daughter" (ABC).

Best of Fame inductees: The Masters' Apprentices (now disbanded), Angels.

GLENN A. BAKER

Politics Get Spotlight At Show

SYDNEY—As music becomes a political affair here, with the currently returning government's policies relaxing the anti-immigrant statutes (Billboard, Oct. 17), this year's ARIAs became a meeting place for politics and the music business.

The show featured as guest presenters two political figures of widely separated generations who captured much of the general media attention.

The young Natasha Stott-Despoja, an Australian Deputy Senator, not only proved a personable and able podium guest, but unleashed a string of deftly worded and enthusiastically received attacks upon the current conservative government's legislated introduction of parallel imports

and a perceived general indifference to the arts.

Then, summoned to present the best group award to the group bearing his name, octogenarian former prime minister and arts champion Gough Whitlam commanded an impromptu standing ovation with his very entrance and displayed his customary double take as he opened the envelope.

The group members sank to one knee before him in a theatrical gesture that seemed to amuse both sides of the political fence: State opposition leader and Arts Minister Peter Collins was also in the house, as was Federal Industry Minister Bob McKelvie.

MYRRH'S MICHAEL CARD EXPLORES CELTIC SONGCRAFT ON 'STARKINDLER'

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ers that may have not heard him before but get it into the Celtic thing, so they'll check it out.

Myrrh marketing VP Steve Ford anticipates the project selling well. "Michael's fans are people who will buy anything he makes," Ford says. "This is very different for Michael, very fresh and very new. I think it's really going to expand his market."

Ford says Myrrh's marketing campaign will be geared toward Card's core fan base and what the label calls as "the Celtic man's market." The label plans to place an ad in Chicago-based *Celtic History* magazine in the same issue that spotlights Ireland and St. Patrick and look for other opportunities in scholarly publications.

"Michael is strong as an artist, an author, and a teacher," says Ford. "Those are like the three legs of the stool of who Michael Card is, and

we're going to continually build upon one of those three legs. There aren't a lot of artists in our industry who are strong in all three areas."

"I Will Arise," the first single, was released to Christian radio at the end of September and is already garnering airplay. Ford says the label sent the top 500 Christian retailers copies of the album, along with a tape of an interview with Card talking to Chris Coppnoll, host of the syndicated radio show "SoulSearch."

Myrrh is also sending retailers hanging banners promoting the album, and there are plans to secure listening posts. There will also be a direct-mail campaign alerting the 75,000 members of Card's fan club to the new release.

Word distribution will handle the record in the Christian bookstore market. Epic Records, Myrrh's

mainstream distribution partner, will place it in general-market retail outlets in the Celtic music bins.

Card manages himself and has his own publishing, *Mo End Music*. Booked by Warsaw, Ind.-based agency Holly Benyouksy, Card is putting together a band whose members can play Irish instrumental music as a spring 1999 tour.

Card is also working on a book he refers to as "a theology of wonder based on astronomy" that will also be called "Starkindler." "We're going to be going into the night sky in the country in planetariums, which I think will be fun," he says.

Among Card's other projects, he's also starting a Biblical study center, the Franklin House Foundation, with his mentor, William Lane, a Ph.D. from Harvard who speaks 16 languages. The center will be located in Franklin, Tenn. Lane has donated his library of 12,000 books.

SMG'S SHAWN MULLINS GETS 'CORE' IMPACT

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Steve Craig.

Four hundred seventy-six spins later, 99X music director Sean Demery says the song is still not reaching critical burn.

Though it's hard to imagine "Lullaby" back to back with some of the format's hardest material, Demery says the station takes pride in defying genre boundaries.

"We never watch what the trends are in the format," says Demery. "The industry shows what everyone else is doing in our faces, but in the end it doesn't matter to us because our main concern is making sure people find the station interesting enough that it gets them to listen to us."

With eight self-released albums on his own SMG Records and an average of 200 self-moved shows a year (Billboard, Sept. 5), Mullins, too, has concentrated on winning the attention of his audiences.

Occasionally, as on "Lullaby" and "Twin Rocks, Oregon," Mullins breaks into spoken-word stories, a habit that he admits distracts his listeners trying to win over distracted audiences.

"Since about 1995, I started speaking some of the lyrics to communicate with my audience," says Mullins. "In some of the bars, I started to dis-

cover that if I spoke, some people would shut up or turn their attention toward you instead of the Braves game. So it's something I developed partially on the road and partially through influences like Gil Scott-Heron and Kris Kristofferson."

Mullins, who is booked by Monterey Peninsula Artists and managed by Deccatur, Ga.-based Russell Carter Artist Management, begins a string of dates with Chris Isaak Nov. 3 in Minneapolis.

Butwin says the label will continue marketing around tour dates, focusing on retail promotions and acoustic visits to radio stations.

Even though an artist on the verge of breaking through may seem to stand the risk of getting lost in the barrage of major, fourth-quarter releases, Musicians' divisional adviser Chris Mullins is confident that "Soul's Core" will hold its own through the rest of the year.

"Even if there were double the number of superstar albums coming out there, with an amount of support like getting from video and radio, you would really have to scratch your head and wonder what was wrong if he didn't break," says Nadler.

VIDEO DUPLICATORS TAKING ON DISTRIBUTION

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But those third-party shipments—unchanged since home video began 20 years ago—are less important to Deluxe than direct delivery. Duplicators are spending considerable time and effort getting the numbers by dropping-off orders to various retail outlets.

Earlier this decade, duplication/fulfillment house Technicolor Video Services (SVP 300 people responsible for distribution) had the numbers base since grown tenfold to 60% of its 5,000 full- and part-time employees.

"It's a significant part of our business," says Paul Scott, senior VP of operations and marketing at Technicolor and Deluxe, No. 1 and No. 2 in terms of market share, have drastically redefined their roles in home video while redefining home video marketing. Both play a major role in the success of the industry, with an estimated \$9 billion wholesale, in years neither they nor their studio clients could have imagined in the late 1980s.

British-owned Deluxe says its corporate make-over won't be complete until a top-to-bottom "reengineering" task is done next year. Perhaps the most visible aspect of the long-term strategy is a new plant in Pleasant Prairie, Wis., about an hour's drive from the company's headquarters in Deerfield, Ill. Among other tasks, Pleasant Prairie will process returns at twice the old speed to keep abreast of increasing volume.

As where the studios once jealously guarded their retail relationships, Deluxe recently formed cross-functional teams of a dozen or so members to learn about marketplace conditions and advise the studios. "We want to standardize the best practices," emphasizes manufacturing VP Rodney Jones, who says studios can "call a team specialist" for the latest information.

The ties that bind duplicators and vendors have strengthened with the demise over the last four years of video rackjobbing, which Deluxe, Technicolor, and smaller players like Allied Digital and Media Copy helped kill. Rackjobbing is a form of third-party distribution that includes merchandising product on retail shelves.

"Suddenly you have the majors shipping direct," says consultant Bill Kelly. "It's a good thing to move, because margins should improve. I think that's going to be the trend for almost everyone. Any duplicator serving a supplier with a strong presence in retail has to consider getting out of the business. The question is, How well will they execute?"

Better than the rackjobbers, as far as many home video executives are concerned. Several interviewed by Billboard were frankly frightened of the visual depredations of wholesalers like Handelman and Anderson Merchandisers, which they say, charged for in-store services that were often indifferently performed.

"It's a God-given right that they deserved," says one executive VP who asked not to be identified.

Since the mid-'90s, key retailers have been receiving cassettes, both new titles and catalog, from the duplicators and manufacturers directly. Dropped by the studios and major independents, rackjobbers in turn have been forced to drop video.

Handelman ended cassette distribution earlier in 1998 after experiencing several years of steep losses. Anderson limits its video activities to merchandising—getting cassettes and tapes to the duplicator chain.

Duplicators weren't the first choice as the racks' replacement. In fact, a source who participated in the search for an alternative in the early 1990s says the studios began by approaching sophisticated consumer-goods marketers like Frito-Lay, L'eggs, and baked-goods maker Entenmann to see what they could do with video.

"We went down the road with a few consumer goods companies," he says. "But they weren't willing to share their secrets."

Moreover, home video strategists envisioned shipping direct to stores, a step well beyond the retail-operated distribution centers that would then ship product to various outlets. Most observers agree that these were the wrong destination for cassettes.

Amplified stocked in ample season, the distribution centers emptied early in the fourth quarter, and timely refills of catalog and hit movies during the holidays were taken into 1997, a period problematic. The video supply lines needed to be swifter and smoother, Hollywood decided.

"There were a lot of overbuilt warehouses, a lot of bricks and mortar. It was not the source companies."

"Distribution centers do nothing well." Disney and 20th Century Fox "kind of misperformed that," he adds, when first one studio and then the other chose to employ their respective distribution centers.

Deluxe, for fulfillment. "We decided strategically the duplicators could do it all," another executive confirms. "And there was a significant lift in the business, anywhere from 100% to 500%, when we did it ourselves."

Technicolor and Deluxe share the credit and the incremental revenues. But the pressure to stay atop studio business has taken its toll. In September, Deluxe president David Cuyler, a 20-year company veteran directly responsible for the Deluxe reorganization, was removed as president to head program and special projects director by Philip Clement, executive director of Deluxe Entertainment Services, a subsidiary of the Rank Group in London.

"We had a difference of opinion about how to proceed with the major projects he'd started," Clement says. "The emphasis is different," but not the direction, he stresses, adding that the company doesn't plan "any major changes" in relieving the responsibility of an integrated supply chain management system.

A step backward could put Deluxe at a competitive disadvantage. One way or another, the big duplicators expect to have modified operations to undertake direct delivery. Deviating from that path might shake loose a valued account.

Practically from the day the last studio entered the home video business, Technicolor and Deluxe have had the same studio customers. Technicolor duplicates for Disney and Warner; Deluxe for 20th Century

Fox, Columbia, Universal, and Paramount. So firm are the ties, in fact, that for a brief period, Deluxe, then known as Bell & Howell, had Paramount and Columbia as partners.

However, the cost of expanding its services has kept Deluxe in the hunt for other major vendors.

"On several different occasions in the years I've been in the business, we've been asked to provide quotations to studios who aren't our clients," says Clement. "We've always tried. Nothing's changed."

Deluxe is also looking for other products to ship, Clement adds: "Not just DVD, but also any kind of home entertainment," including books, magazines, and music. DVD, already in the mix by virtue of a distribution deal with Warner Advanced Media Operations in Olyphant, Pa., should grow dramatically once production gets under way in the next year or so.

"What I have told Rank shareholders in the U.K. is that we would have an investment in DVD at the end of 1999," Clement says. "We would be making DVD ourselves." Online fulfillment services are still too new for Deluxe to consider direct delivery to consumers.

"We haven't pursued this avenue" and won't unless "our customers desire it," he notes.

RETAIL RELATIONS

In the meantime, Deluxe and Technicolor must rely on the studios to maintain retail relationships. Occasionally, rumors erupt that Wal-Mart, Kmart, or both are having second thoughts about direct delivery. But any problems have more to do with in-store merchandising than with the duplicators.

According to several observers, the chains and Hollywood aren't in agreement about the best way to get product and marketing materials on the floor. The likeliest solution, it's suggested, will be a compromise letting the studio handle the front-rank releases and continuing to assign catalog and lesser titles to chain-designated merchandisers like Anderson. Executives from Wal-Mart and

Kmart were unavailable for comment.

No one at the studios suggests turning back the clock. "The velocity of sales has increased dramatically," says Line Home Video executive VP Michael Karaffa. The profits are "significant." Universal Studios Home Video executive VP Bruce Pfander maintains that vendors need to be involved "clear to the retail floor."

"Duplicators know where their best bets are better than we do," he says. "We have to be like Disney to Disney customers," says Technicolor's Scott. "We have to be invisible."

Technicolor

Disney was the first studio to take control, and by virtue of its dominance in sell-through, Technicolor probably has delivered the most cassettes to the most storefronts—as many as 25,000, says Scott, who currently has 3,000 workers assigned to this task. Technicolor keeps track electronically of product, balances store inventories around the U.S., and three or four years ago began to custom package titles to meet vendor and retailer requirements.

It's applying the same techniques to DVD. "We're investing in both sides of the business," Scott adds.

Of the two duplication powerhouses, Deluxe has been the more business-tourism. In the past decade, while it was trying on different names, Deluxe also tried rackjobbing (through a Pittsburgh-based subsidiary called Video Channels, which shipped) and trucking (through the acquisition of Video International & Associates in Detroit).

The Video Channels experience "gave us a lot of humility," Clement says, "but it also gave us a perspective on the kind of services that retailers wanted from whoever serviced them."

In the early '90s, Deluxe launched a ground-up reorganization designed to give it the structure Clement, Cuyler, and Rank top brass in Lon-

don thought necessary to take advantage of the changing market. The centerpiece of the project, which is still a year shy of completion, is a computer-based management system from SAP in Germany.

Clement won't divulge the cost, but an SAP investment easily runs in the eight figures.

"We're comfortable" about recouping the outlay in five to eight years, says Clement. "I think we'll do it faster than the outside estimate." Deluxe had better not dawdle if VHS remains its chief preoccupation; with DVD on the market and other digital formats in the air, the company is likely in its last decade of growth.

SAP's system has already had an impact. For one, "our turnaround time has improved," Clement says. "We've never done a project like 'Titanic' that fast. It was certainly the biggest we've undertaken."

Probably no facility better underscores the Deluxe strategy than its 535,000-square-foot plant in Pleasant Prairie, where the duplicator controls the operations of a football field.

"This is the first major area of re-engineering," said Deluxe's Rodney Jones, as he toured the brand-new automated returns facility—about the dimensions of a football field, which is expected to process upward of 250,000 cassettes every 24 hours, twice the old pace.

The goal is to slash the backlog of un inventoried returns, which come in from all over the country, and to process tapes to floor space designated for each vendor; and await instructions for reshipment. Workers wield "RF guns" like the ones used in rental-car returns to input key information into a computer.

The ability of vendors, duplicators, and retailers to share sales information via electronic data interchange enables Deluxe to get a handle on what's going on in the marketplace.

"If we get this right, we improve customer confidence," says strategic marketing VP Alan Fields.

MANUFACTURERS SAY VIABLE DIGITAL RADIO IS ALMOST HERE

(Continued from page 6)

decided upon by the industry. The 1999 tests will be evaluated by a committee of industry experts that rejected a slate of previous DAB efforts earlier this decade.

"We had a lot of time. DAB has been talked about like a loopy science project," said Robert Struble, president of USADR. "Radio is the only medium at the [Federal Communications Commission] that's not dying. That's going to change. The transition to digital is coming."

Suren Pal, president of DRE, said that DAB will allow broadcasters to offer numerous value-added plays to listeners. "It's not just about providing better audio quality and paging functions. In addition, the possibility of text screens on these receivers will let consumers receive a flow of information that could include in-flight navigation, airport and flight information, news, sports, quotes, weather, and traffic/parking information."

Each of these companies expressed the importance of making home, car, and portable digital radio receivers affordable for consumers in order to make the new FM and DAB audio services a part of the lives of both broadcasters and consumers. Price estimates aren't yet known, though one participant scoffed at the \$800-\$1,000 price tag on the first DAB receivers available earlier this year in Europe. That the technology remains unproven there, where consumer interest in digital radio is progressing slowly.

Those receivers use a different system called Eureka-147, than the one being developed in the U.S. The European system uses the S-band, which is unavailable in the U.S.

Instead, the three U.S. proponents are working on systems that would place new digital channels over current analog systems, called in-band, on channel, or IBOC.

Once a reality, digital broadcasting

equipment is estimated to cost radio stations—which will simulcast analog signals with DAB for a decade—between \$50,000 and \$200,000, according to USADR's Struble.

Radio moderator Dave Wilson of the NAB stressed the importance of timely rollout for whatever new system becomes the industry victor, primarily because of the coming of satellite radio, viewed as a worrisome new technology for radio broadcasters.

Two satellite systems are currently in the works from CD Radio and American Mobile Radio Systems. Both would allow listeners to tune in over 100 stations, including music, news/talk, ethnic programming, sports, and weather. A radio plug-in card in the \$300 range will probably be made available for auto CD and cassette players, accompanied by a miniature satellite dish.

The satellites are scheduled to launch in early 2000.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 363 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the *Bill* 100 Singles chart.

THE LAST THAT MUSIC ON RECORD	TITLE (ARTIST/PRODUCTION LABEL)	THE LAST THAT MUSIC ON RECORD	TITLE (ARTIST/PRODUCTION LABEL)
	** NO.1 **		
1	19 IS	38	59 I'M YOUR ANGEL (MAY & CELINE TRAVIS)
2	20 ONE MORE SWEETHEART LADIES (ROBBIE)	39	60 ALL MY LOVE (J.P. & JESSIE JAMES)
3	21 I DON'T WANT TO BE A THING (JAMES BLUNT)	40	61 THE POWER OF GOOD-BYE (MADONNA) (JAMES NEWSON) (BROS.)
4	22 ARE YOU THAT SOMEBODY? (JAMES BLUNT)	41	62 HOW DEEP IS YOUR LOVE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
5	23 THANK U ALANIS MISERABLE (JAMES NEWSON)	42	63 CAN'T TAKE MY EYES OFF OF YOU (MADONNA) (JAMES NEWSON) (BROS.)
6	24 COME TO MY KITCHEN (JAMES BLUNT) (JAMES NEWSON) (BROS.)	43	64 AS LONG AS YOU LOVE ME (ROBBIE) (JAMES NEWSON) (BROS.)
7	25 I'LL NEVER BREAK YOUR HEART (JAMES BLUNT) (JAMES NEWSON) (BROS.)	44	65 MOVING ON (JAMES BLUNT) (JAMES NEWSON) (BROS.)
8	26 I'LL BE THERE FOR YOU (JAMES BLUNT) (JAMES NEWSON) (BROS.)	45	66 ANYTIME (JAMES BLUNT) (JAMES NEWSON) (BROS.)
9	27 REAL WORLD (JAMES BLUNT) (JAMES NEWSON) (BROS.)	46	68 MAKE IT HOT (JAMES BLUNT) (JAMES NEWSON) (BROS.)
10	28 TONIGHT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	47	69 TO LOVE YOU MORE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
11	29 TONIGHT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	50	70 LATELY (JAMES BLUNT) (JAMES NEWSON) (BROS.)
12	30 JUMPER (JAMES BLUNT) (JAMES NEWSON) (BROS.)	51	71 I DON'T WANT TO HATE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
13	31 MY FAVORITE MISTAKE (JAMES BLUNT) (JAMES NEWSON) (BROS.)	52	72 STILL NOT A PLAYER (JAMES BLUNT) (JAMES NEWSON) (BROS.)
14	32 FATHIN MILK (TRAVIS) (BROS.)	53	73 HAVE YOU EVER (JAMES BLUNT) (JAMES NEWSON) (BROS.)
15	33 CLOSING TIME (JAMES BLUNT) (JAMES NEWSON) (BROS.)	54	74 BECAUSE OF YOU (JAMES BLUNT) (JAMES NEWSON) (BROS.)
16	34 SAVE TONIGHT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	55	75 SOMETHO' SPECIAL THAT IS WHAT YOU (JAMES BLUNT) (JAMES NEWSON) (BROS.)
17	35 LULLABY (JAMES BLUNT) (JAMES NEWSON) (BROS.)	56	76 I'VE GOT TO BE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
18	36 TEARIN' UP MY HEART (JAMES BLUNT) (JAMES NEWSON) (BROS.)	57	77 MY WAY (JAMES BLUNT) (JAMES NEWSON) (BROS.)
19	37 NEVER EVER (JAMES BLUNT) (JAMES NEWSON) (BROS.)	58	78 TOGETHER AGAIN (JAMES BLUNT) (JAMES NEWSON) (BROS.)
20	38 HANDS (JAMES BLUNT) (JAMES NEWSON) (BROS.)	59	79 AFTER THE RAIN (JAMES BLUNT) (JAMES NEWSON) (BROS.)
21	39 DOO WOP (THAT THING) (JAMES BLUNT) (JAMES NEWSON) (BROS.)	60	80 TIME AFTER TIME (JAMES BLUNT) (JAMES NEWSON) (BROS.)
22	40 YOU'RE STILL THE ONE (JAMES BLUNT) (JAMES NEWSON) (BROS.)	61	81 CELEBRITY (JAMES BLUNT) (JAMES NEWSON) (BROS.)
23	41 THE BEST OF ME (JAMES BLUNT) (JAMES NEWSON) (BROS.)	62	82 INTERGALACTIC (JAMES BLUNT) (JAMES NEWSON) (BROS.)
24	42 FROM THE TOP OF YOUR HEAD (JAMES BLUNT) (JAMES NEWSON) (BROS.)	63	83 MY LITTLE SECRET (JAMES BLUNT) (JAMES NEWSON) (BROS.)
25	43 THE WAY (JAMES BLUNT) (JAMES NEWSON) (BROS.)	64	84 DAYDREAMER (JAMES BLUNT) (JAMES NEWSON) (BROS.)
26	44 FROM THIS MOMENT ON (JAMES BLUNT) (JAMES NEWSON) (BROS.)	65	85 I HARD KNOCK LIFE (SHITTO ANTHEM) (JAMES BLUNT) (JAMES NEWSON) (BROS.)
27	45 I'VE BEEN DEEPLY (JAMES BLUNT) (JAMES NEWSON) (BROS.)	66	86 WHEN THE LIGHTS GO DOWN (JAMES BLUNT) (JAMES NEWSON) (BROS.)
28	46 JUMP AVE MAN (JAMES BLUNT) (JAMES NEWSON) (BROS.)	67	87 SWEETEST THING (JAMES BLUNT) (JAMES NEWSON) (BROS.)
29	47 SLIDE (JAMES BLUNT) (JAMES NEWSON) (BROS.)	68	88 I'VE GOT TO BE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
30	48 I'LL WAIT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	69	89 CAN I GET A (JAMES BLUNT) (JAMES NEWSON) (BROS.)
31	49 TONIGHT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	70	90 THE ESCAPE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
32	50 I'LL BE THERE FOR YOU (JAMES BLUNT) (JAMES NEWSON) (BROS.)	71	91 I STILL LOVE YOU (JAMES BLUNT) (JAMES NEWSON) (BROS.)
33	51 INSIDE OUT (JAMES BLUNT) (JAMES NEWSON) (BROS.)	72	92 EVERYTHING'S GONNA BE ALRIGHT (JAMES BLUNT) (JAMES NEWSON) (BROS.)
34	52 JUST THE TWO OF US (JAMES BLUNT) (JAMES NEWSON) (BROS.)	73	93 NEVER THERE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
35	53 HOOD (JAMES BLUNT) (JAMES NEWSON) (BROS.)	74	94 MISSING IN THE STREET (JAMES BLUNT) (JAMES NEWSON) (BROS.)
36	54 GO DEEP (JAMES BLUNT) (JAMES NEWSON) (BROS.)	75	95 WESTSIDE (JAMES BLUNT) (JAMES NEWSON) (BROS.)
37	55 THE BOY IS MINE (JAMES BLUNT) (JAMES NEWSON) (BROS.)	76	96 PASTORAL (JAMES BLUNT) (JAMES NEWSON) (BROS.)

☐ Records with the greatest airplay gain. © 1996 Billboard/PI Communications.

HOT 100 A-Z

TITLE (Publisher -- Licensing Org.) Sheet Music Dist.

[illegible]

69 LOST IN LOVE (Marco A. Cardenas, ASCAP/Upstair
ASCAP)

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to: SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THE LAST WEEK	THE NEXT WEEK	TITLE (ARTIST/ALBUM/PROMOTION LABEL)	THIS WEEK POSITION	LAST WEEK POSITION	WEEKS ON CHART
		★ ★ ★ 1 ★ ★			
1	1	4 NOW DEEP IS YOUR LOVE (Tina Turner)	38	34	4
2	2	12 THE FIRST NIGHT (The Jacksons)	39	36	4
3	5	8 LATELY (Dionne Warwick)	40	37	3
4	7	2 COME AND GET WITH ME (Mick Jagger/Andrew Oldham)	41	38	3
5	3	9 BECAUSE OF YOU (Smokey Robinson)	42	39	3
6	6	3 MY LITTLE SECRET (Kenny Rogers/Dolores)	43	40	3
7	5	5 NOBODY'S SUPPOSED TO BE HERE (The Jacksons)	44	41	3
8	8	6 WESTSIDE (The Jacksons)	45	42	3
9	12	11 WHEN THE LIGHTS GO OUT (Pat Austin)	47	43	2
10	10	13 I FEEL YOUR LOVE (Jesse Jackson)	48	44	2
11	13	12 TOUCH IT (Norman O. Morgan)	49	45	2
12	5	8 DIE WEEK (Smokey Robinson)	50	46	2
13	7	11 ALL THE PLACES (I WILL KISS YOU) (The Jacksons)	51	47	2
14	11	6 I CAN GO THAT (Merrill Jordan/Jay Jackson)	52	48	2
15	16	3 THE POWER OF GOOD-BYE (Mick Jagger/Andrew Oldham)	53	49	2
16	2	2 LOVE ME (Tina Turner/Dolores)	54	50	2
17	7	7 SPACAKULACK (The Jacksons)	55	51	2
18	32	32 THE ROSE (Faith Hill/Warner Bros. Nashville)	56	52	2
19	16	8 MY WAY (Gloria Estefan)	57	53	2
20	3	3 THINKER (BUT IT) (The Jacksons)	58	54	2
21	11	11 TIME AFTER TIME (Cyndi Lauper)	59	55	2
22	19	16 LOOKIN' AT ME (Mick Jagger/Tina Turner)	60	56	2
23	23	1 CRUSH (Smokey Robinson)	61	57	2
24	75	10 SON INTO YOU (The Jacksons)	62	58	2
25	3	3 WHEREVER YOU GO (The Jacksons)	63	59	2
26	24	13 BURNING (Saxton)	64	60	2
27	—	1 PUSHER WEIGHT (The Jacksons)	65	61	2
28	—	8 SUPERSTITION (WHAT) (The Jacksons)	66	62	2
29	26	1 FRIEND OF MINE (Kenny Rogers)	67	63	2
30	23	11 NOBODY ELSE (The Jacksons)	68	64	2
31	32	16 CREOL SUMMER (The Jacksons)	69	65	2
32	—	1 WHATCHA MAMA DO? (The Jacksons)	70	66	2
33	—	1 26 CENTS (The Jacksons)	71	67	2
34	—	1 GOODBYE MY HOMIES (The Jacksons)	72	68	2
35	36	1 INVASION OF THE FLAT BOY ***** (The Jacksons)	73	69	2
		TITLE (ARTIST/ALBUM/PROMOTION LABEL)	THIS WEEK POSITION	LAST WEEK POSITION	WEEKS ON CHART
		4 NO FOOL NO MORE (The Jacksons)	38	34	4
		12 JUST THE TWO OF US (Mick Jagger/Tina Turner)	39	36	4
		31 COME WITH ME (Dionne Warwick)	40	37	3
		7 THE BOY IS MINE (Mick Jagger/Andrew Oldham)	41	38	3
		2 YESTERDAY (Smokey Robinson)	42	39	3
		3 DON'T LET IT GO TO YOUR HEAD (Mick Jagger/Tina Turner)	43	40	3
		31 MY LITTLE SECRET (Kenny Rogers/Dolores)	44	41	3
		4 FOU YOU I WILL (Mick Jagger/Tina Turner)	45	42	3
		11 MY ALRIGHT (The Jacksons)	46	43	3
		17 RAY OF LIGHT (Mick Jagger/Tina Turner)	47	44	3
		6 FLIE (Smokey Robinson)	48	45	3
		40 SAY IT (Mick Jagger/Tina Turner)	49	46	3
		1 I HAD NO RIGHT (The Jacksons)	50	47	3
		11 I DON'T WANT TO MISS A THING (The Jacksons)	51	48	3
		8 SHIMMER (The Jacksons)	52	49	3
		3 ONLY WHEN I LOSE MYSELF (The Jacksons)	53	50	3
		37 WIDE OPEN SPACES (The Jacksons)	54	51	3
		28 LOOKING THROUGH YOUR EYES (The Jacksons)	55	52	3
		3 CLEOPATRA'S THEME (The Jacksons)	56	53	3
		4 A LITTLE PAST LITTLE LOOK (The Jacksons)	57	54	3
		8 IF I LET YOU (Mick Jagger/Tina Turner)	58	55	3
		3 THE STREET MIX (The Jacksons)	59	56	3
		3 THE ROCKWELL: SKANK (The Jacksons)	60	57	3
		8 LOSE IN LOVE (The Jacksons)	61	58	3
		5 JACKIE'S STRENGTH (The Jacksons)	62	59	3
		1 I SHOULD CARE ON YOU (The Jacksons)	63	60	3
		7 HOW DO I LIVE (The Jacksons)	64	61	3
		11 NOBODY DOES IT BETTER (The Jacksons)	65	62	3
		7 TEQUILA SUNRISE (The Jacksons)	66	63	3
		14 WHAT IS WHAT IS WHAT I GET (The Jacksons)	67	64	3
		3 DEAR O' ME (The Jacksons)	68	65	3
		31 SOMEONE YOU USED TO KNOW (The Jacksons)	69	66	3

☐ Records with the greatest sales gains. © 1998, Billboard/WPI Communications and SoundScan, Inc.

NOT 100 RECURRENT AIRPLAY

1	2	1	27M-CHARMED LIFE HILL ERIE LANE (ALABAMA)	14	13	26	ONE HEADLIGHT THE WALL-CENTRO CITY
2	2	2	KIND OF WONDERFUL NATURAL MERCHANT (NEW YORK)	15	16	35	NO MONEY AND PROPOSALS MY FATHER'S LIPS (NY) (SON OF THE BEAST)
3	2	3	WALKING ON THE SUN ONE CLAYTON (FLORIDA)	18	12	15	MY FATHER'S EYES ONE CLAYTON (FLORIDA)
4	5	3	FLAGPOLE STILETTO CONSUMERS (OHIO) (KID IN THE KITCHEN)	17	14	20	BUT DATING GAMES (WITH MY HEART) CONSUMERS (OHIO) (KID IN THE KITCHEN)
5	4	3	FLY RAY (ARKANSAS)	18	16	29	PLAYTIME GAMES CONSUMERS (OHIO) (KID IN THE KITCHEN)
6	7	28	ALL FOR YOU JANIS (IOWA)	16	19	46	BARELY BREATHING JON RYAN (DELAWARE)
7	6	15	3 UNWITTED ALICE ROBERTS (OWNER UNKNOWN)	20	20	22	PUSH MADISON 20 (CALIFORNIA)
8	6	15	IF YOU COULD ONLY SEE ONE CLOVER (MASSACHUSETTS)	21	22	27	WATCH ME LOVE GARY (MISSOURI)
9	6	2	SEX AND CANDOR JOHN (ARIZONA) (CAPICOLI)	22	23	36	WE WERE MEANT FOR ME LARRY (TEXAS)
10	11	4	GETTING JIGGY WIT IT PETER (ARIZONA)	22	25	38	HOW DO I LOVE LARRY (TEXAS)
11	10	16	YOU MAKE ME WANNA DANCE (ALABAMA)	24	21	32	SUNNY CANE DAVIDSON COLONY (GA.)
12	15	48	LOWDOWN NO DUKE (MINNESOTA) (SCOPES)	25	26	33	DON'T GET ME UP AT THE LOW TOWN JELLY JON (NEW HAMPSHIRE)
13	17	48	I WANT YOU A NEW LIFE ONE CLOVER (MASSACHUSETTS)				

Records are by title which have appeared on the Red 200 chart.

OCTOBER 31, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-
PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40
RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COL-
LECTED, COMPILED AND PROVIDED BY SoundScapes

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S)ONGWRITER	ARTIST IMPRINT & NUMBER(PROMOTION LABEL)	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S)ONGWRITER	ARTIST IMPRINT & NUMBER(PROMOTION LABEL)	PEAK POSITION
			*** No. 1 *** 4 weeks at No. 1	MONICA (C) 01 01 01 MONICA (A&M)	2	52	56	50	I CAN GET A... JAY-Z FEATURING AMIL (MAJOR CONZ) AND J.A. (C) 01 01 01 JAY-Z (RCA)	52	
1	1	2	THE FIRST NIGHT JOURN (C) 01 01 01 JOURN (A&M)	2	53	56	52	4	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX (C) 01 01 01 SWEETBOX (A&M)	52	
2	2	2	ONE WEEK DRU HILL FEATURING REZMAN (C) 01 01 01 DRU HILL (A&M)	2	54	51	42	11	THE SMASHING PUMPKINS SOMMER (C) 01 01 01 SWEETBOX (A&M)	56	
3	1	5	HOW DEEP IS YOUR LOVE JOURN (C) 01 01 01 JOURN (A&M)	2	55	51	42	11	NOBODY ELSE JAY-Z (C) 01 01 01 JAY-Z (RCA)	58	
4	1	5	CRUSH JOURN (C) 01 01 01 JOURN (A&M)	2	56	51	42	11	SHIMMER JAY-Z (C) 01 01 01 JAY-Z (RCA)	60	
5	1	3	I DON'T WANT TO MISS A THING JOURN (C) 01 01 01 JOURN (A&M)	2	57	62	58	10	IF YOU COULD READ MY MIND JAY-Z (C) 01 01 01 JAY-Z (RCA)	62	
6	1	3	LATELY JOURN (C) 01 01 01 JOURN (A&M)	2	58	56	49	17	RAY OF LIGHT JAY-Z (C) 01 01 01 JAY-Z (RCA)	64	
7	8	5	BECAUSE OF YOU JOURN (C) 01 01 01 JOURN (A&M)	2	59	56	49	17	WHATCHA WANNA DO? JAY-Z (C) 01 01 01 JAY-Z (RCA)	66	
8	6	7	THIS KISS JOURN (C) 01 01 01 JOURN (A&M)	2	60	56	49	17	IN A HITCH JAY-Z (C) 01 01 01 JAY-Z (RCA)	68	
9	6	6	I'LL BE JOURN (C) 01 01 01 JOURN (A&M)	2	61	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	70	
10	9	2	MY TITLES SECRET JOURN (C) 01 01 01 JOURN (A&M)	2	62	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	72	
11	11	9	TOUCH IT JOURN (C) 01 01 01 JOURN (A&M)	2	63	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	74	
12	12	14	COME AND GET WITH ME JOURN (C) 01 01 01 JOURN (A&M)	2	64	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	76	
13	13	14	WESTSIDE JOURN (C) 01 01 01 JOURN (A&M)	2	65	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	78	
14	14	24	THE POWER OF GOOD-BYE JOURN (C) 01 01 01 JOURN (A&M)	2	66	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	80	
15	14	16	WHEN THE LIGHTS GO OUT JOURN (C) 01 01 01 JOURN (A&M)	2	67	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	82	
16	18	17	TOO CLOSE JOURN (C) 01 01 01 JOURN (A&M)	2	68	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	84	
17	23	15	NOROB'S SUPPOSED TO BE HERE JOURN (C) 01 01 01 JOURN (A&M)	2	69	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	86	
18	20	15	I STILL LOVE YOU JOURN (C) 01 01 01 JOURN (A&M)	2	70	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	88	
19	20	11	NEVER EVER JOURN (C) 01 01 01 JOURN (A&M)	2	71	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	90	
20	20	11	MY WAY JOURN (C) 01 01 01 JOURN (A&M)	2	72	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	92	
21	17	10	TIME AFTER TIME JOURN (C) 01 01 01 JOURN (A&M)	2	73	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	94	
22	22	18	JUST THE TWO OF US JOURN (C) 01 01 01 JOURN (A&M)	2	74	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	96	
23	21	22	JUST THE TWO OF US JOURN (C) 01 01 01 JOURN (A&M)	2	75	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	98	
24	24	18	THE BOY IS MINE JOURN (C) 01 01 01 JOURN (A&M)	2	76	56	49	17	THE WILKINSONS JAY-Z (C) 01 01 01 JAY-Z (RCA)	100	
25	25	25	LOVE ME JOURN (C) 01 01 01 JOURN (A&M)	2	77						
26	29	19	LOVE ME JOURN (C) 01 01 01 JOURN (A&M)	2	78						
27	29	19	LOVE ME JOURN (C) 01 01 01 JOURN (A&M)	2	79						
28	33	37	ALL THE PLACES (I WILL KISS YOU) JOURN (C) 01 01 01 JOURN (A&M)	2	80						
29	28	23	I CAN DO THAT JOURN (C) 01 01 01 JOURN (A&M)	2	81						
30	32	30	SPACELAVEILLE JOURN (C) 01 01 01 JOURN (A&M)	2	82						
31	34	26	SO INTO YOU JOURN (C) 01 01 01 JOURN (A&M)	2	83						
32	36	29	THINKIN' BOUT IT JOURN (C) 01 01 01 JOURN (A&M)	2	84						
33	38	25	LOVING AT ME (I WILL KISS YOU) JOURN (C) 01 01 01 JOURN (A&M)	2	85						
34	38	25	LOVING AT ME (I WILL KISS YOU) JOURN (C) 01 01 01 JOURN (A&M)	2	86						
35	31	28	MAKE IT HOT JOURN (C) 01 01 01 JOURN (A&M)	2	87						
36	36	35	ALL MY LIFE JOURN (C) 01 01 01 JOURN (A&M)	2	88						
37	35	32	MOVING ON JOURN (C) 01 01 01 JOURN (A&M)	2	89						
38	37	34	SUPERHUGO (WHAT WAT) JOURN (C) 01 01 01 JOURN (A&M)	2	90						
39	41	39	STILL NOT A PLAYER JOURN (C) 01 01 01 JOURN (A&M)	2	91						
40	45	45	I DON'T WANT TO WAIT JOURN (C) 01 01 01 JOURN (A&M)	2	92						
41	48	48	FRIEND OF MINE JOURN (C) 01 01 01 JOURN (A&M)	2	93						
42	40	41	WICKED SPIRIT (I WILL KISS YOU) JOURN (C) 01 01 01 JOURN (A&M)	2	94						
43	46	46	HOW'S IT GOING TO BE JOURN (C) 01 01 01 JOURN (A&M)	2	95						
44	50	47	TOGETHER AGAIN JOURN (C) 01 01 01 JOURN (A&M)	2	96						
45	45	43	INTERGALACTIC JOURN (C) 01 01 01 JOURN (A&M)	2	97						
46	54	44	I HAD NO RIGHT JOURN (C) 01 01 01 JOURN (A&M)	2	98						
47	48	48	CRUEL SUMMER JOURN (C) 01 01 01 JOURN (A&M)	2	99						
48	45	43	INTERGALACTIC JOURN (C) 01 01 01 JOURN (A&M)	2	100						



SINGLES SPOTLIGHT

by Theda Sandiford-Waller

CHANGES ON THE WAY: By the number of E-mails I have received since the new Hot 100 chart formula was announced last issue, I can tell that regular readers have been paying attention to topics raised in this column.

Many readers were pleased to learn that a new and improved Hot 100 will all be new in the Dec. 5 issue. Some were concerned that there might no longer be a top 40 chart in Billboard, but rest assured that a new top-40 audience-based chart will appear in the magazine.

The test chart based on the new Hot 100 formula is accessible via Broadcast Data Systems and Billboard Information Network on Fridays at noon Eastern time. If you don't have access to either of these, here's a sneak peek at what the top 10 would look like if the new methodology were used this issue. In descending order: **Monica's** "The First Night" (Arista), **Dru Hill's** "How Deep Is Your Love" (Island/Def Jam/Mercury), **Barenaked Ladies' "One Week"** (Reprise), **the Goo Goo Dolls' "Iris"** (Warner Sunset/Relativity), **Aaliyah's "Are You That Somebody?"** (Background/Atlantic), **Divine's "Lately"** (Pentium/sun/Rod Ant), **Xscape's "My Little Secret"** (So So Def/Columbia), **En Vogue's "Crash"** (21st America/Hollywood), **Aerosmith's "I Don't Want To Miss A Thing"** (Columbia), and **Faith Hill's "This Kiss"** (Warner Bros.). The Dolls and Aaliyah tracks do not appear on the current Hot 100 because they haven't been released as retail singles.

WHAT MAY BE: The 1998 chart year, which began with the Dec. 6, 1997, issue, will close with the Nov. 28 issue of Billboard. Hot 100 Singles Spotlight took a sneak peek to see how the leading singles on the Hot 100 last are stacking up with just a few more weeks left in the chart year.

Since it was the No. 1 single of 1997, you might be surprised to know that Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) ranks in this year's top 10. The single's staying power on the chart can be attributed to the success of "Something," which has spent 61 weeks on the Adult Contemporary chart, including 26 weeks in the top five and 10 weeks at No. 1.

I bet you're wondering where Celine Dion's "My Heart Will Go On" (550 Music) ranks. The song will likely be remembered as one of the biggest songs of 1998, but it falls just shy of the top 10 because the commercial single retained more than two months after the song caught on at radio, and only 650,000 units were released.

If the single had been released closer to the radio impact date, "My Heart" would have been No. 1 for the first three months of the year and would have topped the year-end singles list. It bowed to No. 1 and sold out the position for two weeks before falling off the chart after a mere 20 weeks.

Keep in mind that Billboard's year-end chart rankings are determined by amassing each single's weekly Hot 100 chart points for the title's duration on the chart. The longer a single is on the chart, the more points it adds toward its total. A complete list of this year's leading Hot 100 singles, artists, labels, weeks, and publishers will appear in Billboard's year-end double issue dated Dec. 26.

Theda Sandiford-Waller can be reached via E-mail at thed@billboard.com.

BUBBLING UNDER: HOT 100 SINGLES

THIS WEEK LAST WEEK	TITLE (ARTIST/PROMOTION LABEL)
1 13	STANDING TOGETHER (MONICA)
2 1	IF I CAN'T HAVE YOU (DRE HILL)
3 7	SOMEONE LIKE YOU (DRE HILL)
4 3	MY HEART WILL GO ON (CELINE DION)
5 5	STRAWBERRY (DIVINE)
6 7	THEY MUST BE CRAZY (DRE HILL)
7 5	YOU CAME UP (DRE HILL)
8 15	I TRIED (DRE HILL)
9 16	MISS ME (DRE HILL)
10 6	SOMEBODY TO LOVE (DRE HILL)
11 2	THERE YOU HAVE IT (DRE HILL)
12 12	MYSTIC (DRE HILL)
13 13	EVEN FLOW (DRE HILL)

Bubbling Under chart on the top 25 singles under the No. 100 which have not yet charted.

EURO SOCIETIES DECRY U.S. COPYRIGHT BILL

(Continued from page 6)

"Allowing large numbers of shops and restaurants to avoid their copyright responsibilities is very worrying," says Tom Bradley, president of the U.K.'s Music Publishers Assn. "It erodes the value of copyright and sets dangerous precedents."

Reaction from Germany was just as strong. "Authors see this as constituting a serious setback in the history of their efforts to protect and extend international copyright law," says Reinhold Kreile, chairman of the management board of German rights society GEMA and president of the executive office of CISAC, the global confederation of authors' rights bodies.

Also, says Kreile, the U.S. law runs counter to the principle that each worker is worth his or her wage. Asks Kreile: "Does this mean that the composer is to be excluded from this principle so that the local operator can achieve a higher profit?"

Societies will make representations to the U.S. government and the European Community through their European confederation GESAC, says Angelika Schuler, secretary general of the German president of France's authors' rights society SACEM.

"For the first time," she says, "SACEM will not react alone against this new amendment that is harmful for our members, but will join other European authors' societies."

Publishers, too, will make their voices heard at a European level. Nelly Querol, president of the French publishers' association CSDP, says the issue will be featured at the group's board meeting Monday (26).

"Obviously, we are not happy with this decision," says Querol. "I think that the U.S. is on the side of the publishers, probably at a European level—besides the reaction of the European authors' societies, and in order to support them."

The move is particularly galling for societies in Europe, which have come under fire from U.S. publishers for their collection methods and costs.

Tony Verona, president of ANEM, Italian association of film music publishers, president of Alia Banca (Music Publishing) Group, and a committee member of the music section of the Italian authors' rights society SIAE, says he shares Kreile's anger.

"There may be no such thing as a free lunch in the U.S., but it seems this new law means that you can have free music with your lunch," says Verona.

The development represents legitimized piracy of authors' and publishers' rights," Verona adds. "SIAE has many problems, but it has the most extensive rights-collection network in Europe. In Italy, rights collected are split 50/50 between authors and composers (50%) and publishers (50%), instead of the three-way split in the U.S. But even if the U.S. had no national and foreign, have a greater chance of collecting more even in Italy thanks to SIAE's widespread network, which collects from even the smallest towns and villages."

With the stable Latin community in the U.S. being prime consumers

of broadcast music, Spain's authors have much to lose through the legislation.

The Spanish authors' and publishers society SGAE—a member's fifth-largest, with 41,000 members—"roundly opposes this legislation and should do all it can to fight it through the courts," says SGAE communications director Javier Blanco.

"It is wrong that some places of public entertainment in the U.S. should pay royalties to foreign collecting societies and others not," he adds. "Our main task is to defend our members' rights, and in this regard we are as furious as our colleagues in Ireland and Britain."

U.S. groups BMI, ASCAP, and SESAC all have London-based offices and compete with each other

POLYGRAM RESULTS

(Continued from page 2)

repental European operating companies will become directly accountable to him. They include Wolf-D. Gramatke (Germany), chairman of PolyGram (PolyGram Bestard) (Italy), and Theo Stefani (Italy), and Thero (Netherlands). However, Dobbis says he will remain in place until the end of the year, when his contract expires. "I am committed to PolyGram, and I have a job to do."

The American executive's departure was not unexpected, while his regional chiefs at PolyGram in France, Germany, North China and Latin America president Manolo Diaz—have committed to stay and work for Universal. No official confirmation of those appointments had been issued by the time this issue went to press.

Dobbis is said to be considering a senior post with Sony Music International at its New York headquarters, but he declined to comment on that, except to say he "will do it if it makes sense." PolyGram announcement very soon." He began his music industry career at EMI Records during the early '70s and later held positions at Arista, Columbia, and RCA.

Another departing PolyGram executive is Paul Keogh, who has been managing director of its Irish company since 1988. He says he expects to leave the week of Nov. 9 (Billboard Bulletin, Oct. 20). The executive adds that he was given notice by PolyGram K.U. chairman/CEO John Kennedy six months ago, before Universal Music parent Seagram announced its bid for PolyGram.

"The relationship with Kennedy was never too healthy from day one," says Keogh. "The Universal deal has brought my situation to the fore again, with few people now justifying for my job."

By contrast, Kennedy says that he was considering leaving PolyGram in 1995, and of that, he has 10 years in the post. "I recognized that and made plans accordingly," says Kennedy, who adds that he has also respected Keogh's "achievements and talents."

Kennedy adds that he does not intend to appoint an acting man-

to represent British and European authors in the U.S.

London-based ASCAP senior VP/International Rep Greenaway, also a successful songwriter, says the bill's exemptions will have a "measurable effect" on the performance income of British writers and composers.

"Both ASCAP and BMI will continue to make their outrage known and will do everything possible to reverse this unfair legislation," Greenaway says.

This story was prepared by Dominic Pride in London with assistance from Wolfgang Spahr in Munich, Robin Banton in Paris, Mark Dezzani in Rome, and Howell Llewellyn in Madrid.

ing director for PolyGram Ireland after Keogh's departure; instead, he has asked the firm's finance director/GM, Jim O'Neill, to keep an eye on our business' temperature. On the Seagram acquisition of PolyGram is complete, Kennedy explains, he will name an executive to head the combined PolyGram and Universal companies in Ireland.

Although no official announcement has been made, Kennedy will be staying at UniGram as head of its merged U.K. operations, reporting to Jorgen Larsen.

Keogh was last seen when he attended an Oct. 13 meeting at Universal Music U.K. about the departure of its managing director, Nick Phillips (Billboard Bulletin, Oct. 15). An executive familiar with the situation says that Phillips "went home with a cold [last week] and never came back." Another staffer at the label says the executive "always played his cards close to his chest."

It is widely acknowledged that Phillips, 36, will succeed Bob Dickens as chairman of Warner Music International's U.K. operations, but officials at that company say they have no appointment to announce. It is thought that contractual matters between Phillips and Universal have to be ironed out, and this may prove contentious. He has been with the firm for 10 years in London, joining its music publishing unit from EMI in 1988 and advanced to managing director of MCA Records U.K. in December 1993. Phillips' duties at the label are now being handled on a day-to-day basis by deputy managing director Jeff Golemba.

In other PolyGram news, Seagram announced at press time that it was selling most of the PolyGram film library to Metro-Goldwyn-Mayer for \$250 million cash. The 1,300 movies sold include "Fargo," "When Harry Met Sally," and "My Left Foot." Seagram is still looking to sell the remainder of PolyGram's film assets.

Assistance in preparing this story was provided by Mark Solomon and Emmanuel Le Grand, editor in chief of Music & Media, in London, and Don Jeffrey in New York.

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ISLANDLIFE PROMOTES THREE U.K. EXECS

(Continued from page 8)

pop acts. Next year it will launch the career of female singer Mariela, who has been developed as a writer by Blue Mountain for three years.

Acquisitions cannot be ruled out, says Norbury, "but we prefer to grow organically." At present, there are no plans to open offices in continental Europe or Asia. Unlike other recent startups, such as V2, the company says it does not want to "create an overhead that creates the need to subsidize it."

For the moment, Rykodisc U.K. and Palm Pictures will have separate rosters and be managed separately. Palm Pictures is distributed by 3MV, and Rykodisc goes through Vital. Islandlife's U.K. operations include Palm Pictures, which is both a label and a film company; Blue Mountain; Rykodisc Ltd.; Warner Entertainment, producer of animated videos; and film distributor Les Cineamas, which also owns movie theaters in England and Scotland.

The company's head count, excluding Rykodisc and Manna, is 15 people

in London. The U.S. and U.K. operations have a very close collaboration, says Norbury, and neither is regarded as a "head office."

"We don't," he says, "want to fall into the trap where one company signs an act there and then to get it released in the U.S., and they suddenly ask, 'What's this?'"

Internationally, Palm Pictures will use the marketing and distribution resources of Rykodisc. However, it has licensed its first few acts to Virgin in France and has deals with Rough Trade in Germany, Munich in the Netherlands, and MNW for Scandinavia.

A key change next year will be the indie of the former Island U.K. the music publisher owned by Chris Blackwell. On Jan. 1, 1990, it will end its relationship with PolyGram Island Music Publishing. The move ends a 10-year deal under which the company administered the catalog, which includes rights to songs by Bob Marley, Free, James, Julia Fordham, John Martyn, and Burning Spear.

For the moment, the company intends to administer its own rights in the U.S. and its European rights from London; it's in negotiation with sub-publishers to handle other key territories. Norbury has been overseeing the activities of Blue Mountain for the last three years, as well as Bob Marley Songs, which has a deal with Blue Mountain.

"It's very sad to be leaving PolyGram," says Norbury, "especially as we've been working together with [PolyGram Island U.K. managing director] Richard Manners for so long."

Manners says the feeling is "mutual," not least because Blue Mountain gave me my first job 13 years ago. But I respect Chris' decision and his burning desire to go independent. The catalog is a significant body of work. It's been terrific to have, but it's time to move under new management."

In the U.K., Blue Mountain has the rights to the U2 catalog and is looking forward to the royalties from this month's "The Best Of U2 1980-1990."

WIPO TREATIES GET FINAL U.S. OK FROM SENATE

(Continued from page 6)

say, I rather like the view."

Senate ratification makes the U.S. part of the world's largest effort to ratify the important treaties and will serve as a catalyst for other nations to take action soon.

Nie Garnett, director general of the International Federation of Phonographic Industry (IFPI), calls the action a "vital breakthrough," saying, "It underlines the importance of copyright-based industries to the economy."

Danrell Panethiere, the IFPI's legal advisor in charge of WIPO issues, calls the U.S. passage and ratification "a very positive sign for the rest of the world. America's the largest market for sound recordings, and it shows it is taking this seriously."

The U.S. laws will also add momentum to the process of passing legislation to enact the WIPO treaties in other countries.

Says Garnett, "The pressure is now on for the rest of the world to keep up with the U.S. and adopt the WIPO (treaties). This is particularly true in Europe."

Panethiere says the IFPI expects the U.S. ratification "to speed things up markedly" in other countries. The U.S. legislation "provides a com-

prehensive model for how [the WIPO treaties] can be implemented," he says. "It's the only model in the world of any other single country's legislation in that it would regulate an international business environment."

The other large single market for music, the European Union, already has legislation before the European Parliament to implement the terms of the WIPO treaties, namely the Copyright Directive.

"The fact that the U.S. has reached agreement has to influence how [the European Community] will act," says Panethiere. "They are moving along on the same basic principles."

The issue of liability for online transactions is covered in the Electronic Commerce Directive, due to be published at the end of October.

The WIPO treaties were negotiated in 1990 in Geneva, Switzerland, by 160 nations. Thirty signatory nations must ratify before they go into effect. One treaty strengthens the general copyright protection provisions of the current Berne Convention treaty, adding liability guidelines and anti-piracy encryption protections for cyber music. The other two treaties deal specifically with sound

recordings and addresses the issue of electronic circumvention of copyright protection systems.

At this stage, only three other nations, Moldova, Belarus, and El Salvador, have ratified both WIPO treaties. The Kyrgyz Republic and Indonesia have ratified only the general, non-phonogram treaty.

The U.S. ratification followed approval of the treaties by the Senate Foreign Affairs Committee Oct. 15 and passage of the final enabling bill, the Digital Millennium Copyright Act, by the Senate and House Oct. 12 (Billboard, Oct. 20).

BLUEGRASS ACTS

(Continued from page 5)

Tim Austin and Dan Tyminski, producers.

Recorded event of the year was "Longview" (RCA Records, Ron Irwin and Longview, producers). The Gibson Brothers were named emerging artist of the year.

Chubby Wise and Carlton Hancy were inducted into the Bluegrass Music Hall of Fame. Who's Hot? published the bluegrass fiddle soul on recordings with Bill Monroe in 1946 and 1947. Hancy produced the first bluegrass festival, at Fincastle, Va., in 1955.

The awards show was hosted by Skaggs and Rhonda Vincent and broadcast to more than 300 U.S. radio outlets and 14 international markets. The awards are commercially very important, says Tower Records Nashville GM Jon Kriklowski, whose retail store is a primary bluegrass seller in this market.

"We immediately set up endcaps for these artists," Kriklowski notes, adding that "the show has a lot of impact in that market. Bluegrass is traditionally not a big seller, but the endcaps usually let people know who we sell well."

More than 2,500 members of the International Bluegrass Music Assn.



by Geoff Mayfield

EASY TO BE HARD: The album may be called "Vol. 2... Hard Knock Life," but with its third week at No. 1 on The Billboard 200, it appears that rapper Jay-Z in an Easy Street. Showing strong sales continuity for the genre, the album knocked down 186,000 units in its third week, just over 10.5% from the previous chart.

Of the five hip-hop titles that have topped The Billboard 200 this year, Lauryn Hill's solo debut was the only one to post a larger sum, with 213,000 copies, in its third week.

Hill remains the No. 2 position (126,500). She and Jay-Z have the only albums that exceed the 100,000 mark this issue, and it appears both will hold their places on next issue's charts. It's not that easy to post a Jay-Z's latest will join Hill's in being the only rap albums this year to spend as many as four weeks at No. 1 on the big chart.

Despite the recent successes enjoyed by Jay-Z, Hill, Beastie Boys, and Snog Dugg, rap still trails soundtracks as 1996's champion category. Including the 16 weeks that "Titanic" anchored the top position, soundtracks have been No. 1 for 20 weeks this year, compared with 15 weeks for rap.

WHAT'S NEW: The Hot Shot Debut on The Billboard 200 belongs to a 32-year-old recording, as Bob Dylan's much-bootlegged 1966 U.K. concert, recorded during his first electric tour, finally receives its official release. Bowing at No. 31 with 39,000 units, the two-disc set edges out rap act Heltah Skeltah, which enters at No. 34 with 36,500 units.

The last two Dylan albums, last year's Grammy-winning "Time Out Of Mind" and 1965's "MTV Unplugged," had higher chart debuts, the former, No. 10, and the latter at No. 25. However, the new set does enter higher than the other three Dylan collections that have been released since The Billboard 200 picked up ScanData in May 1991. The previous outing in Dylan's "Bootleg Series," a 1991 boxed set, bowed at No. 76 a month and a half before the conversion to Soufaster. It peaked at No. 49.

We're getting into the thick of the fourth quarter's pile of big releases. Tuesday (27) brings Dr. Hui, Faith Evans, R.E.M., Neil Diamond, Phish, and Praxakel Michel (the Fugees member known as Pras). Then every Tuesday in November is chock-full of goodies, starting Nov. 3, when the Celine Dion Christmas album arrives, along with the new releases of the Rolling Stones, 311, Oasis, Duran Duran, the Cardigans, the John Lennon box (and its single-disc distillation), and the much-anticipated set from Alanis Morissette. With her new video getting lots of exposure on MTV and VH1 publicity beginning to pick up steam, eagerness for the new Morissette can be seen on Top Pop Catalog Albums, where her previous album leaps 12-7, with a 15% gain.

CHANNEL SURFING: The Oct. 11 premiere of Janet Jackson's HBO concert bumps The Billboard 200's Greatest Gainer (68-43 with a 48% sales jump). She also has a hot week on Top R&B Albums (see Data Fusion's Rhythm Section, page 36). Shania Twain has shown growth in the two-chart weeks since her "Behind the Music" special first ran Oct. 4 on VH1. Last issue, she picked up the big chart's Greatest Gainer as she jumped 8-7. This issue, she bullets again with a 2,500-unit increase, rising to No. 3. Another album that features a win, "VH1 Diva Live," which also features Celine Dion, Gloria Estefan, Mariah Carey, and Aretha Franklin, rises 37-21 with a 20% gain in its second week. The only VH1-related album to ever attain a higher rank was Counting Crows' "Across A Wire—Live In New York," which also included songs from an MTV special. That set peaked earlier this year at No. 19... Five should give a high five to TV. Its appearance on "Live With Michael" (see Billboard, Oct. 19) and "Total Request" yields a 30% gain, going to a 147-112 jump. The Billboard 200 and a 4-2 move on Heatseekers. A few weeks ago, "Total Request" fueled "N Sync's ascent to No. 2 on the big chart... Take another bow, Ronnie O'Donnell. Your daytime show gives Brandy an 11% gain and a nine-place jump on The Billboard 200 (28-19). Those Brandy supporters keep selling Andrea Bocelli albums (Between the Bullets, Billboard, Oct. 17). Not only does "Romanza," which contains the music heard during the commercial, continue to rise (60-49, a 13% gain), "Aria—The Opera Album" moves up (183-126, a 57% gain). The tenor did concerts and local print media in New York, Washington, D.C., and Fort Lauderdale, Fla., during the trucking week, but the label, Philips, says the Braggis spots continue to be the spark plug for his rise.

IT'S BEGINNING TO LOOK A lot like Christmas, already, on Top Pop Catalog Albums, as two Mannheim Steamroller seasonal sets reveal that list, the chart that Metallica and Metallica have appeared on this chart in any year since the list bowed in 1991.

DECONSTRUCTION, ARISTA LINK

(Continued from page 6)

13.

"Acts like Monkey Mafia and Deep Dish are better served in a streetwise indie fashion," Goldstock says. "Bill, we'll be completely cooperative. For example, Danny Coniglio, our in-house dance/crossover promoter, was very much involved in laying the groundwork for the Deep Dish single, 'Off The Top Of The World.'"

Previously, deConstruction's U.S. licensing scenario let the label funnel its music through a variety of BMG-affiliated labels.

Under the new agreement, two of deConstruction's acts, Lenny Kravitz and De La Vegas, will continue to be licensed to Arista's joint venture,

Time Bomb Records.

"deConstruction represents a tremendous addition to Arista, both in the special quality of their roster, as well as in the reputation the label enjoys in the alternative music scene on both sides of the Atlantic," says Arista president Clive Davis. "We intend to nurture the street credibility of the roster. The independent entity in the U.S. and abroad, while looking forward to the cutting-edge artists they bring to the Arista family."

deConstruction is headed by deConstruction's deConstruction is deConstruction. They were unavailable for comment at press time.

(Continued from page 1)

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OVERSIGHT

Billboard Music Group

AN UPDATE ON BBMG CHARTS & HAPPENINGS

'Catch A Fire' Bob Marley Bio Is Published In Definitive Edition

Over the last 15 years, "Catch A Fire: The Life of Bob Marley" has become one of the best-selling and most-acclaimed music biographies ever published, its epic account of the music and milieu of the late reggae superstar being issued in countries as diverse as Italy, Japan, Canada, Germany, the United Kingdom, Brazil, and the Czech Republic. "A gripping biography," raved noted author-journalist James A. Michener, "I enjoyed it immensely."

Now original publisher Henry Holt & Company has released a 1998 "Definitive Edition" by Billboard editor in chief Timothy White, with extensive new material on reggae in Jamaican society, the Central Intelligence Agency's surveillance of the Soul Rebel, the legal battles over Marley's legacy, and the saga of the next generation of musical Marleys. The book also includes a comprehensive discography and a compelling

series of appendices with special interviews, notes on sources, courtroom testimony, and legal and U.S. State Department/CIA documents obtained through the Freedom of Information Act.

This second, fully revised update of "Catch A Fire," its text now 200 pages longer than when the book first appeared in 1983, evolved during the realization by White of a longtime dream: the introduction of Billboard's first regularly scheduled Top Reggae Albums chart. As White wrote in Billboard when his reggae chart debuted in the issue dated Feb. 5, 1994 one day before Bob Marley's 49th birthday, "We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicling its inroads and charting its commercial strides. As Bob Marley once sang, 'You think it's the end, but it's just the beginning.'" The 569-page book is \$15.95 and available at bookstores now.



Cliff's Notes Return Him To U.K. Top 10

WITH THE DEBUT of his latest single on the U.K. chart, Sir Cliff Richard continues to set new records, putting him far above any other artist of the rock era. "Can't Keep This Feeling In" (EMI) enters the U.K.'s Chart-Track list at No. 15 (see Hits of the Week, page 61) and the Chart Information Network chart at No. 10. That gives the enduring artist 64 top 10 hits in a chart career that spans 40 years and one month. Richard's first chart entry was "Move It," which debuted Sept. 12, 1958, eventually peaking at No. 2. "Can't" is his first top 10 title since "Peace In Our Time" went to No. 8 in 1993.

One of the most amazing things about Richard's career is that he has consistently hit the charts during his 40-plus years. There's never been a "comeback," because he's literally never been away. Going back to 1958, he has charted every single year, except for 1975 and 1978. His 64 top 10 hits have been spread out over his entire career; the five-year gap between "Peace" and "Can't" is the longest he's ever experienced, and during those years he was concentrating on starring in the musical "Heathcliff."

"Can't" is the 120th Richard single to chart in the U.K. That compares with 88 singles for Elvis Presley and 95 for James Brown in the U.S. When it comes to top 10 hits, Richard is way ahead in the U.K. Presley ranks second with 55, and Madonna is third with 42. But his total of 64 is almost double the number of top 10 singles anyone has earned in the U.S., where Presley leads with 38.

There's one record still to be broken by the 58-year-old Richard. He has to rack up another 30 weeks on

the U.K. singles chart to beat the 1,149 weeks that Presley has spent on that list. Given the speed at which the U.K. chart moves, this may take some time, so look for Cliff to pass Elvis sometime around the millennium.

Some closing thoughts on Cliff: This latest single has earned its sales without airplay on Radio 1 or Virgin Radio. Richard's fans are legion but not enough to guarantee that every single will be a top 40 hit. His last chart entry, "Be With Me Always," stopped at No. 52 in early 1997.



CHART BEAT™

by Fred Bronson

EYES OPEN: By the Go Go Dolls (Warner Sunset/Reprise) is No. 1 on Hot 100 Airplay for the 19th week, cementing its place as the longest-running chart-topper of 1998 on this list. In second place is Natalie Imbruglia's "Torn" with 11 weeks, and in third place is Celine Dion's "My Heart Will Go On" with 10 weeks. "Iris" has been on top so long that the movie it comes from, "City Of Angels," is now out on home video.

ALBERT HALL (NOTE): One year and two weeks after "Time Out of Mind" bowed, Bob Dylan is back on the Billboard 200 with "Bob Dylan Live 1997: The 'Royal Albert Hall' Concert" (Legacy). The fourth volume in Dylan's bootleg series enters at No. 31, good enough to be the Hot Shot Debut. This 32-year-old recording expands Dylan's album chart span to 35 years and one month, dating back to the debut of "The Freewheelin' Bob Dylan" the week of Sept. 7, 1963.

Talent & Touring Directory On Sale

Performers, managers, agents, club owners and promoters take note: Billboard's 1999 International Talent & Touring Directory is available for purchase now. With over 16,000 listings from 43 countries the International Talent & Touring Directory supplies top planners with a wealth of information. Listings are given for artists, managers/agents, hotels, charter transportation, clubs, venues, instrument rentals, sound & lighting



services, security services, staging & special effects, equipment manufacturers, and much more! Updated annually, the International Talent & Touring Directory is the authoritative reference source for anyone in the touring community. The book is available now for \$99. To order your copy today call 800-344-7119. Customized listings are now available on disk or mailing labels. For more information contact Mike Sisto at 212-636-5017.

PERSONNEL DIRECTIONS

Corey Kronengold has been named Billboard's assistant marketing manager for press and publicity. Kronengold comes to Billboard from New York-based public relations agency Bender, Goldman & Helper. In his role as a junior account executive, he handled publicity for PolyGram video. KRO-



ngold has also worked as a publicist for the Boston Music Awards and for the NEMO, an annual music conference in Boston that attracts hundreds of up-and-coming bands from around the country. Kronengold holds a B.S. in mass communications from Boston University.

Billboard Music Awards

MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998

The 29th Annual Billboard Music Video Conference & Awards Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
Billboard International Latin Music Conference & Awards Fontainebleau Hilton • Miami Beach • April 20-22, 1999
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-596-1402/1-800-449-1402.
E-mail: sbell@billboard.com

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
1997	1998	1997	1998
TOTAL 575,672,000	600,932,000 (UP 4.4%)	CD 355,744,000	407,528,000 (UP 14.6%)
ALBUMS 466,567,000	507,642,000 (UP 8.6%)	CASSETTE 109,707,000	98,834,000 (DN 9.9%)
SINGLES 109,105,000	93,290,000 (DN 14.5%)	OTHER 1,116,000	1,280,000 (UP 14.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,269,000	11,650,000	1,619,000
LAST WEEK	LAST WEEK	LAST WEEK
13,557,000	11,938,000	1,619,000
CHANGE	CHANGE	CHANGE
DOWN 2.1%	DOWN 2.4%	NONE
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,011,000	11,239,000	2,772,000
CHANGE	CHANGE	CHANGE
DOWN 5.3%	UP 3.7%	DOWN 41.8%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		
1997	1998	CHANGE
CHAIN 281,035,000	293,470,000	UP 4.4%
INDEPENDENT 66,144,000	76,944,000	UP 16.3%
MASS MERCHAND 117,940,000	132,527,000	UP 12.4%
NONTRADITIONAL 1,449,000	4,701,000	UP 224.4%

ADAPTED FROM THE NATIONAL SAMPLE OF RETAIL STORES AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING 10/15/98



FAITH

THE NEW ALBUM: KEEP THE FAITH
"LOVE LIKE THIS": THE FIRST SINGLE

IN STORES OCTOBER 27, 1998



EXECUTIVE PRODUCER SEAN "PUFFY" COMBS FOR BAD BOY ENTERTAINMENT INC. AND FAITH EVANS
ASSOCIATE EXECUTIVE PRODUCER CHERYL FLOWERS FOR FLOWERS MANAGEMENT & TODD RUSSAW FOR BOZACK MANAGEMENT.



OCT. 27



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